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Jane Campbell

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Philadelphia. 1891.

THE

AMATEUR'S MUSICAL LIBRARY:

A COLLECTION OF

PIANO-FORTE MUSIC, AND SONGS;

EMBRACING

THE MOST POPULAR AIRS FROM THE LATEST OPERAS,

CONSISTING OF

CAVATINAS, WALTZES, MARCHES, QUICK-STEPS, COTILLIONS,

AND MANY NEW PIECES BY THE EDITOR;

AS WELL AS A LARGE NUMBER OF

SONGS, DUETTS, TRIOS, QUARTETTES, &c.

The whole selected from the most distinguished European Authors:

INCLUDING ALSO

NUMEROUS ORIGINAL COMPOSITIONS BY CELEBRATED AUTHORS IN THE UNITED STATES.

EDITED BY CHARLES JARVIS,

PROFESSOR OF THE PIANO-FORTE, AND ORGANIST AND LEADER OF THE CHOIR AT THE CHURCH OF THE EPIPHANY.

PHILADELPHIA:

HOOKER & AGNEW, CORNER CHESTNUT AND FIFTH STREETS.

1841.

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ADVERTISEMENT.

It is a subject of common remark, that the acquisition of Music by young persons is attended with much expense to their parents or guardians. Beside the cost of musical instruments and the price of tuition, there is an item of no inconsiderable magnitude in the necessary purchase of printed music. As this is usually sold at a certain sum per sheet, the pieces are very often spread out in such a way as to occupy the largest quantity of paper with the smallest possible allotment of music. Let any one glance through these collected pieces after they are bound together, and observe how really insignificant is the quantity contained in a volume. And yet each such volume has cost a considerable sum of money, as is well known to the young lady who uses the book, or to her parents who have paid for it.

With a desire to obviate in some degree the evil alluded to, the Editor has endeavoured to condense within a single volume a large quantity of valuable and attractive music, and to sell the book at a price remarkably low, so that the extensive demand, which he confidently anticipates, may ultimately remunerate the Publisher for the great original outlay.

To enable any one to form an opinion as to the moderate price at which this collection is afforded, it may be mentioned that the cost of the pieces contained in it, if procured singly and at the usual prices, would not be less than twenty-five dollars.

And this great advantage to the buyer is not by any means procured by sacrificing correctness, perspicuity, or elegance. On the contrary, it is believed that in all these particulars the present volume may challenge comparison with any music ever published in the United States.

In making his selections, the Editor has endeavoured to introduce music of a pleasing and popular, rather than of a difficult or abstruse character. The volume contains (as will be seen on a reference to the Contents) all the most celebrated airs from the latest operas; and includes, in addition, much original matter which has never before been published in this or any other country. The Songs, also, it is hoped, are of such a character as will further recommend the work to favourable notice.

The Editor takes great pleasure in tendering his acknowledgments to Charles West Thomson, Esq., for several beautiful pieces of poetry, which have been adapted to Bellini's and Herold's most popular airs, some of which have not heretofore been set to English words. He has also to offer his thanks to Dr. Thomas Dunn English, for two pieces of poetry; and to Charles Homann, for two beautiful waltzes. The Editor would especially refer the amateur to twelve waltzes composed by W. H. F., Esq., a gentleman whose talents and acquirements would be held in honour in any country, and whose exertions have tended so greatly to foster a musical taste in his own.

It may be proper here to remark, that a large portion of the music in this volume is prepared expressly for it, and is of course protected by copyright. No individual, therefore, can copy any of the pieces to which is affixed a star (*) in the table of Contents, without infringing on the rights of the Publisher.

With a view to extend their plan so as to embrace all music of decided merit that may from time to time be published, the Editor and Publisher have in preparation another volume of the same kind, which will be issued with all convenient despatch.

PHILADELPHIA, SEPTEMBER, 1841.

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CATALOGUE

OF

COMPOSITIONS, ARRANGEMENTS, AND ADAPTATIONS, BY THE EDITOR,

TOGETHER WITH THE NAME OF THE PUBLISHER TO EACH PIECE.

Those pieces without the Publisher's name are to be found in this Volume.

	Publisher.
A Fashionable Set of Quadrilles — Partly composed and partly arranged	*Klemm.*
At Musing Hour — Original Song	*Willig.*
Autumn Flowers — Original Song	*Fiot.*
A Pic-nic Galopade — Original.	
British March — Arranged from Kalkbrenner.	
Cinderella Waltz — Arranged for four hands	*Blake.*
Consolation — A Waltz arranged from Burgmüller and Lafont.	
Can I Forget the Silent Tear — Cansonetta, arranged from Haydn	*Klemm.*
Celebrated Waltz — Arranged from the Maid of Artois	*Fiot.*
Cavatina — Arranged from the Opera of Lestocq.	
Desertion — An original Duett for two voices.	
Eugene's Farewell — An original Waltz	*Nunn.*
Early Days — Song, adapted and arranged from Bellini.	
Echo Horn — Glee for four voices, arranged from Dutton	*Nunn.*
Elssler Quadrilles — Partly composed and partly arranged	*Fiot.*
Farewell Song — Original	*Willig.*
Great Western March — Arranged from two National airs	*Osbourn.*
His Harp is Hushed — Song, arr. from a Cambrian melody.	*Fiot.*
Haidee Waltz — Original	*Hewitt.*
Haidee Waltz — Arranged as a Duett for four hands	*Hewitt.*
Introduction, Variations, and Rondo — On Still so Gently	*Osbourn.*
Juanna Quadrille Waltz — Original	*Blake.*
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La Tarentule — An original Neapolitan Dance.	
Le Solitaire — An original Waltz	*Fiot, Meignen & Co.*
Le Soleil — An original Waltz	*Fiot, Meignen & Co.*
La Lune — An original Waltz	*Fiot, Meignen & Co.*
Le Petit Trompette — An original Galopade.	
La Sophia — An original Galopade	*Blake.*
La Marie — An original Rondeau	*Blake.*
La Caroline — An original Rondeau	*Blake.*
Les Coquettes — Set 1st, simplified from Herz	*Fiot, Meignen & Co.*
Les Coquettes — Set 2d, simplified from Herz	*Fiot, Meignen & Co.*
Le Boquet — A Fashionable Set of Quadrilles	*Willig.*
Minerva Waltz — Original	*Nunn.*
My Village Fair — Arranged from an English Ballad	*Willig.*
Motetto — For four voices. Original	*Blake.*
Merry Morning — Duett for two voices. Original.	
Nothing — A Song, arranged from an old English Ballad	*Fiot, Meignen & Co.*
Norma Quadrilles — Arranged from the Opera of Norma	*Fiot, Meignen & Co.*
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Oh! Ever thus from Childhood's Hour — An original Song	*Nunn.*
On Thy Fair Bosom, Silver Lake — An original Song	*Nunn.*
Oh Why Should I Conceal His Name — Ballad, arranged from Gardiner	*Klemm.*
Plaintive and Pleasing — An original Waltz.	
Pic-nic Chorus — Arranged from Herold.	
Passe Tems Agreable — Three original Rondeaux	*Blake.*
Philadelphia Quadrilles — Arranged and composed	*Osbourn.*
Philadelphia Quadrilles — 2d Set — arranged and composed	*Osbourn.*
Serenade — An original Song.	
Sontag's Waltz — Arranged as a Duett	*Nunn.*
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Sylvan Shade — Song, arranged from an English Ballad	*Fiot.*
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The Home of Youth — Song, arranged from Bellini.	
The May Waltz — Arranged from a Polish air	*Fiot.*
The Minstrel's Dirge — Arranged from a Southern Melody.	*Nunn.*
The Comparison — An Original Song	*Nunn.*
The Lustre of Thy Starry Eye — Song, arr. from Boildieu	*Willig.*
The Unhappy Swain — Song, arranged from Gardiner	*Fiot.*
Victoria Galop — Arranged from Pilati.	
Village Bells — Song, arranged from Gardiner	*Nunn.*
Washington Greys' Grand March and Quick-Step — Arranged from Rossini	*Blake.*
While This Heart its Joy Revealing — Arr. from Bellini.	
Wake, Lady — Song, arranged	*Nunn.*
When Jamie Had Left Me — Scotch Song, arranged from Gardiner	*Nunn.*

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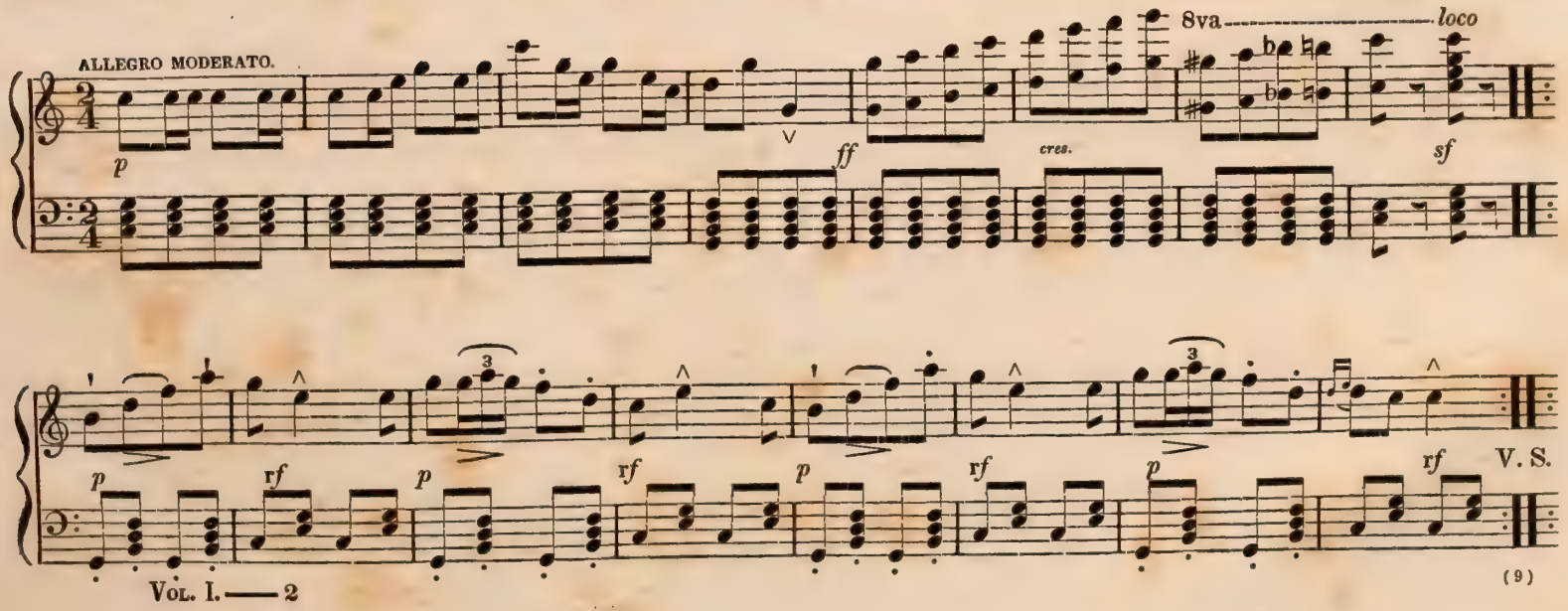
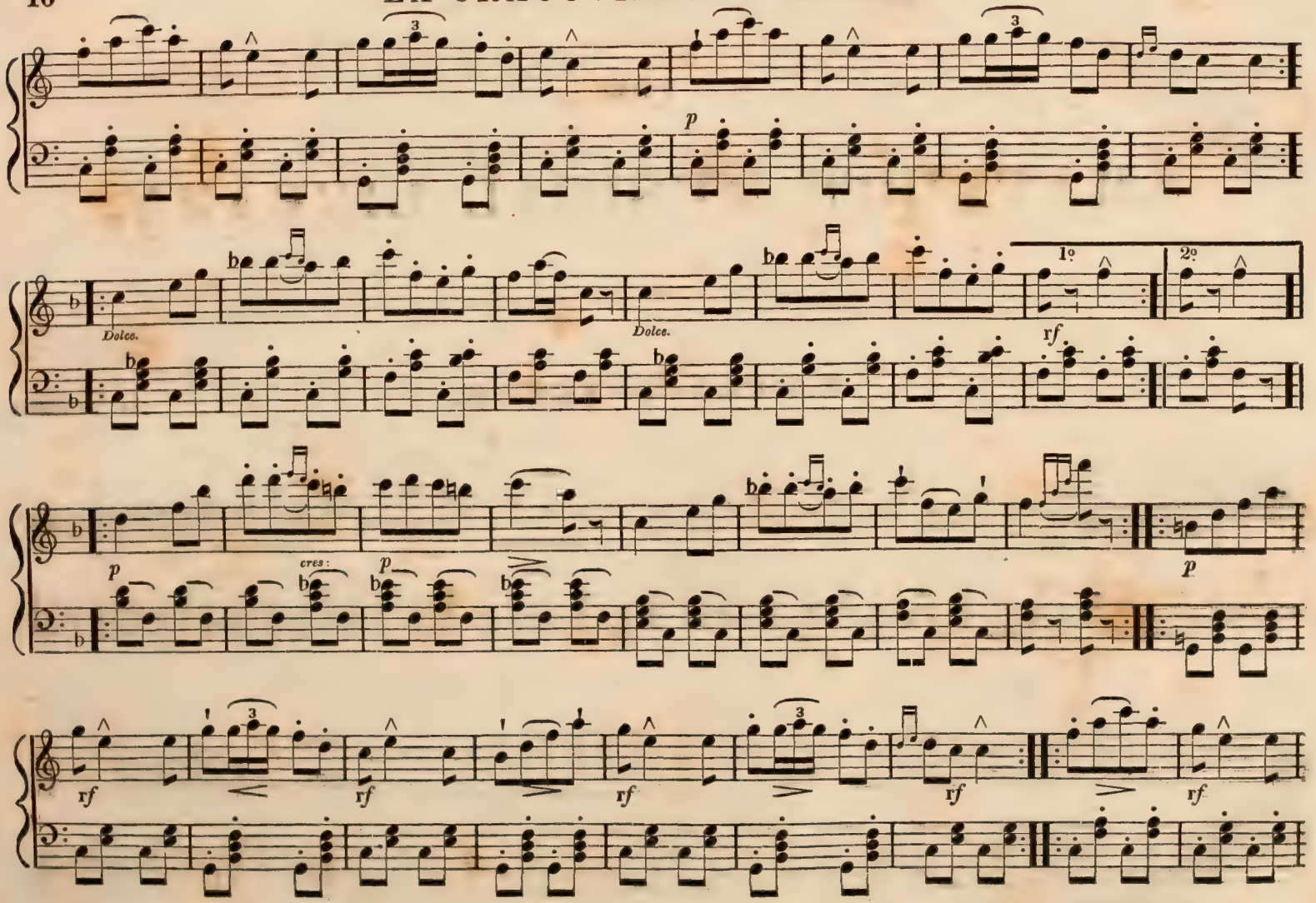
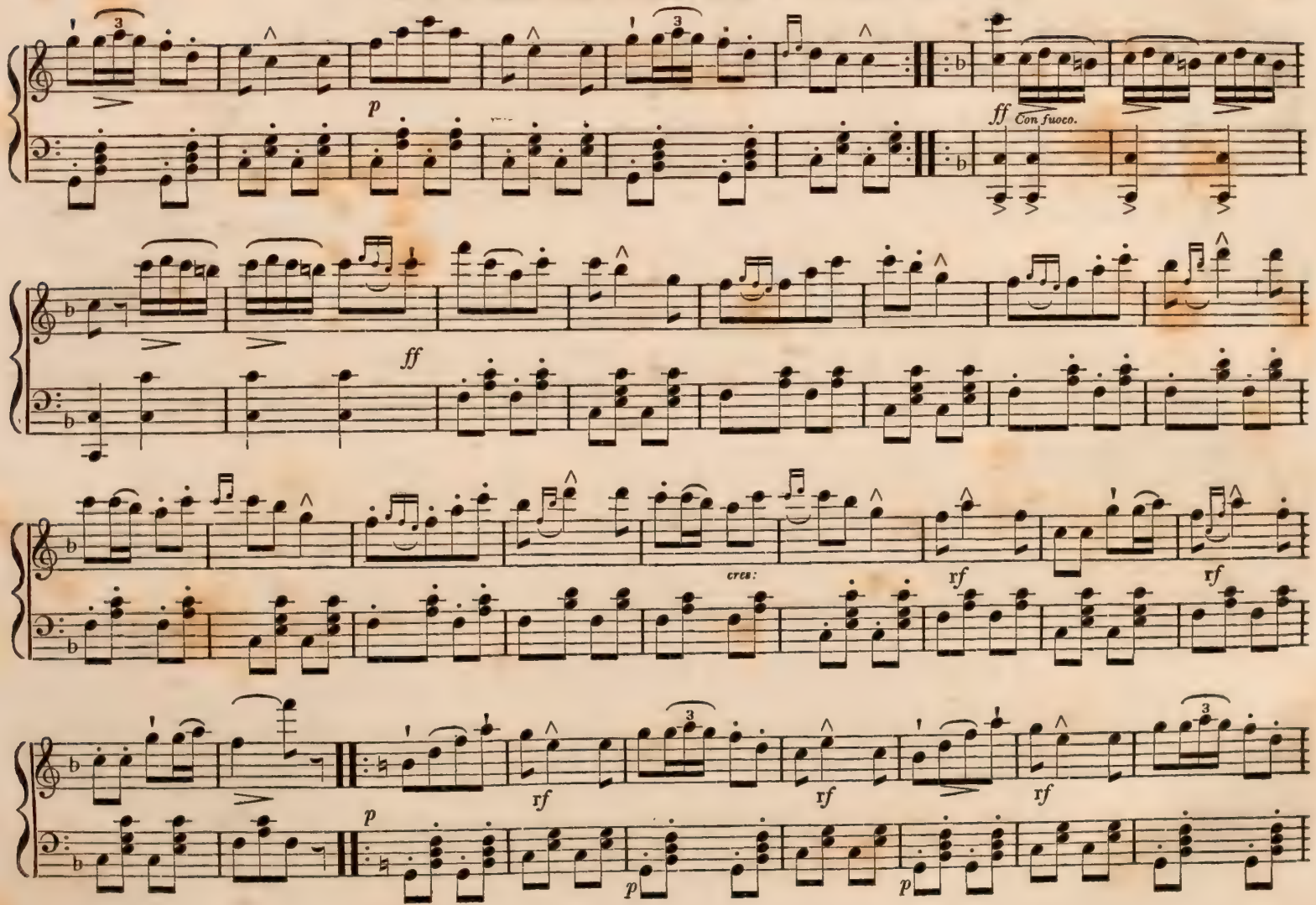
LA CRACOVIENNE.

L. Gomion.



LA CRACOVIENNE. — Continued.

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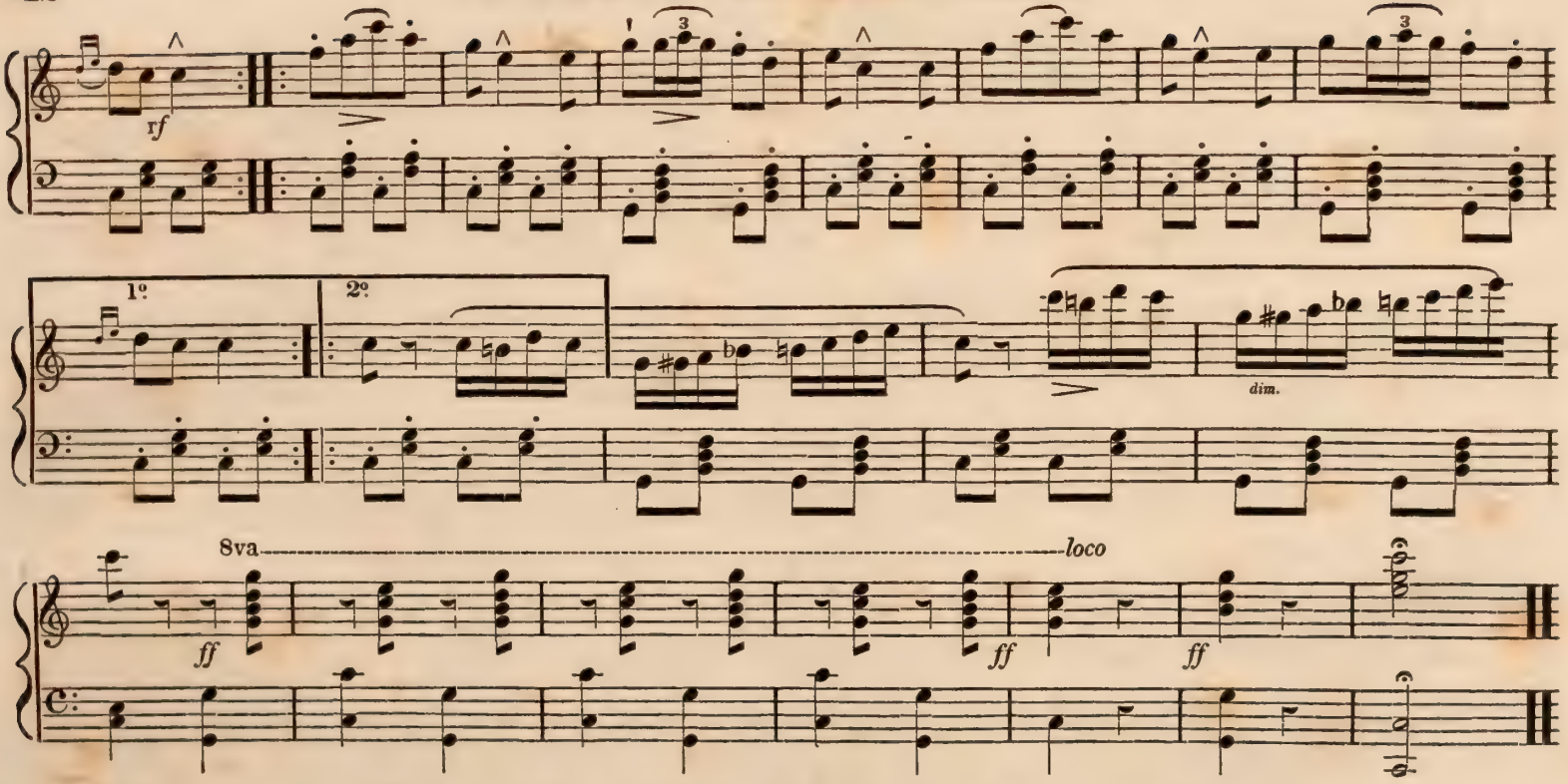
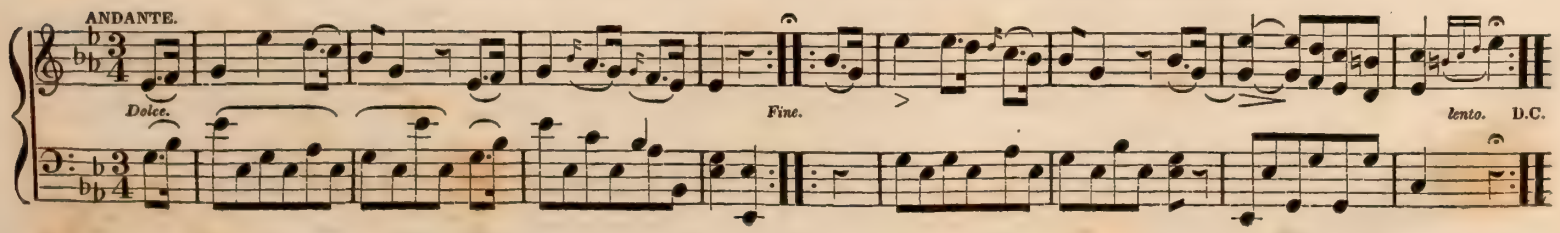
LA CRACOVIENNE. — Concluded.

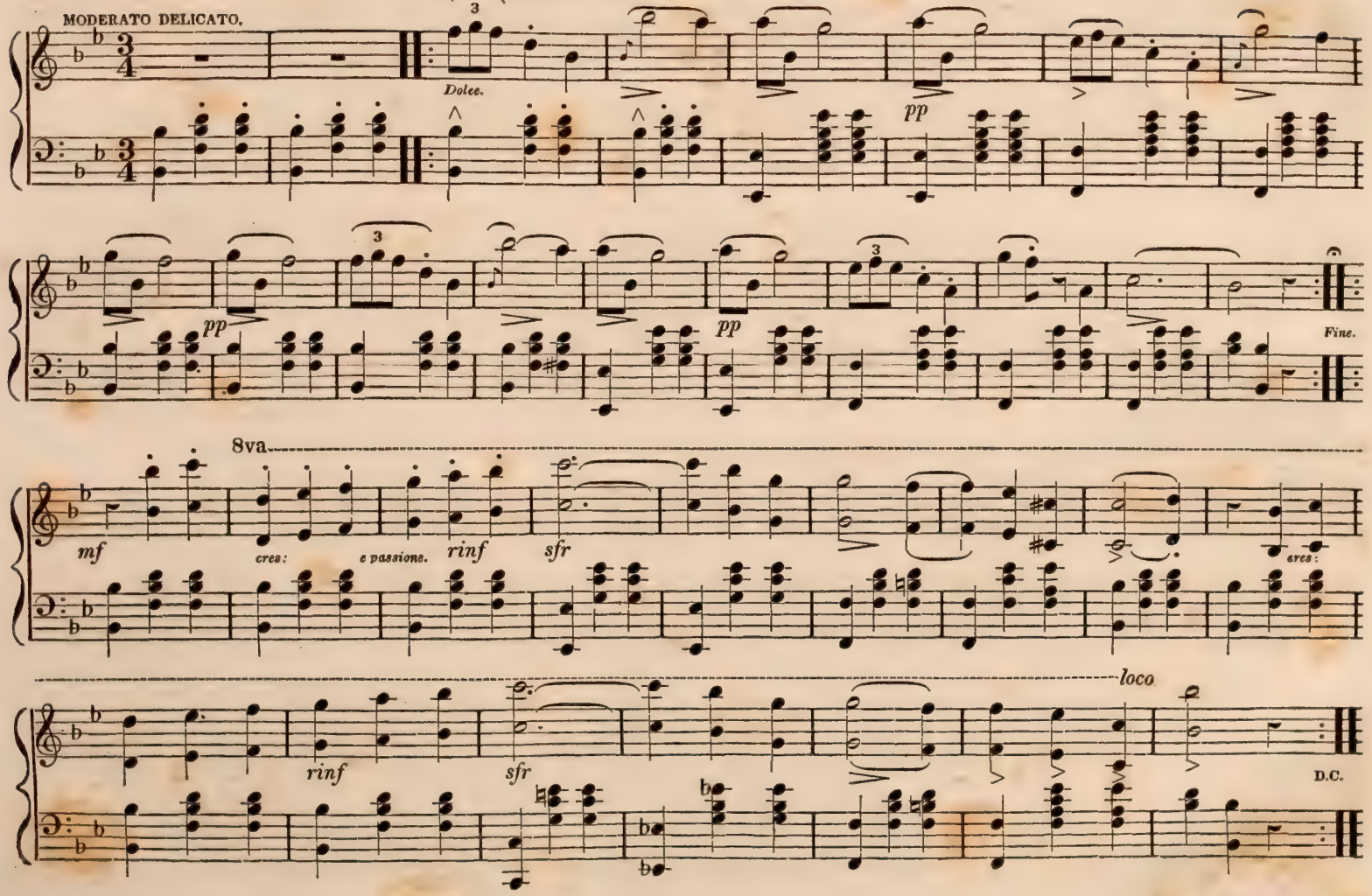


THE LAST ROSE OF SUMMER. ..... *Irish Air.*



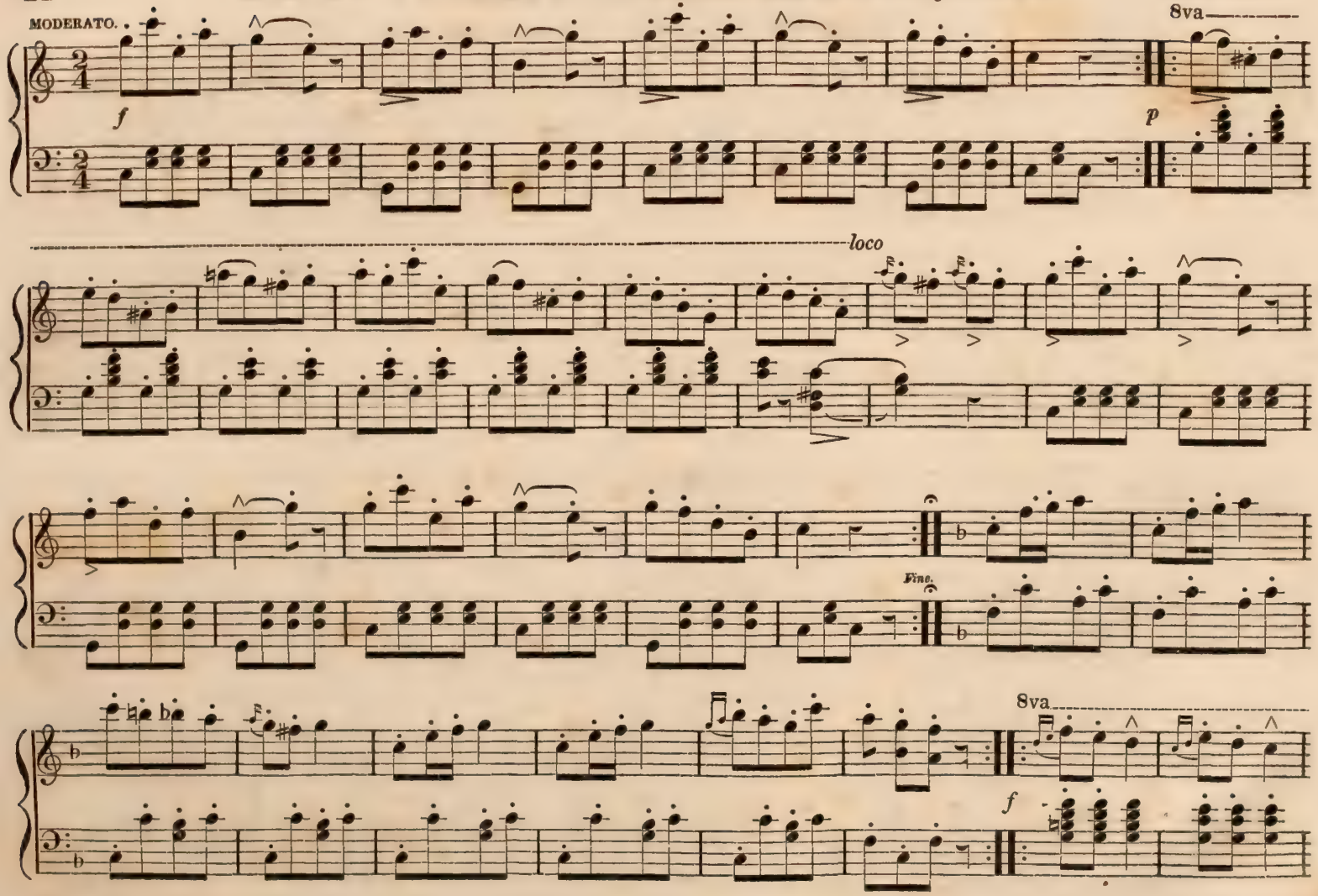
THE GIFT..... *A Waltz.*

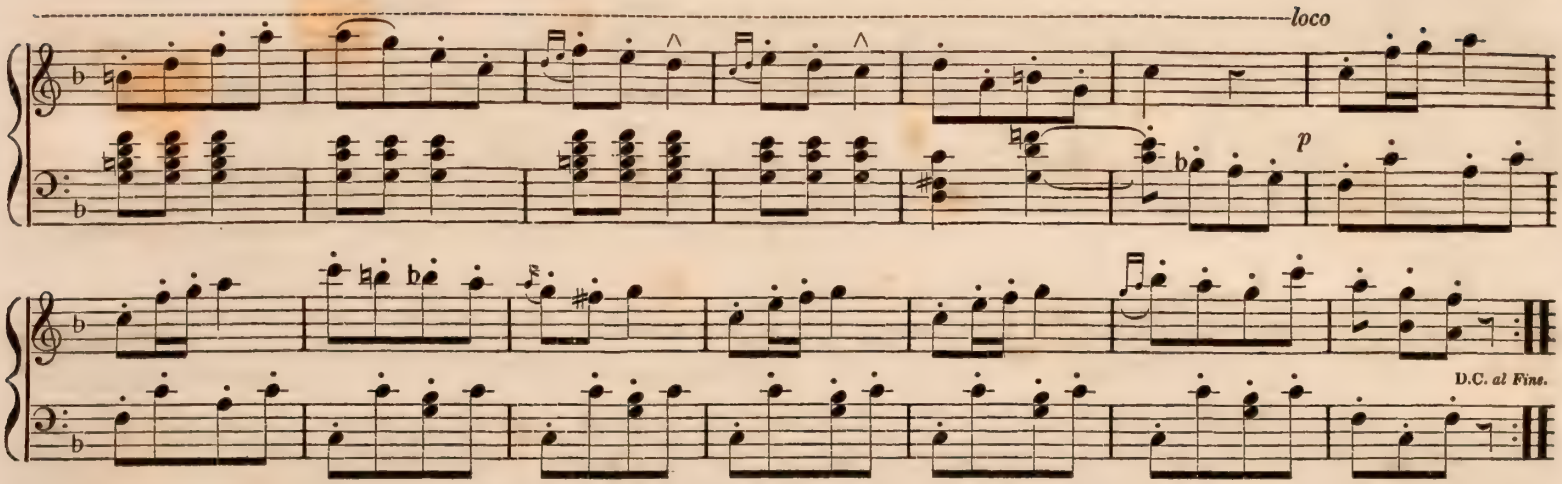
DEDICATED TO E. F., BY HIS FRIEND W. A. F.



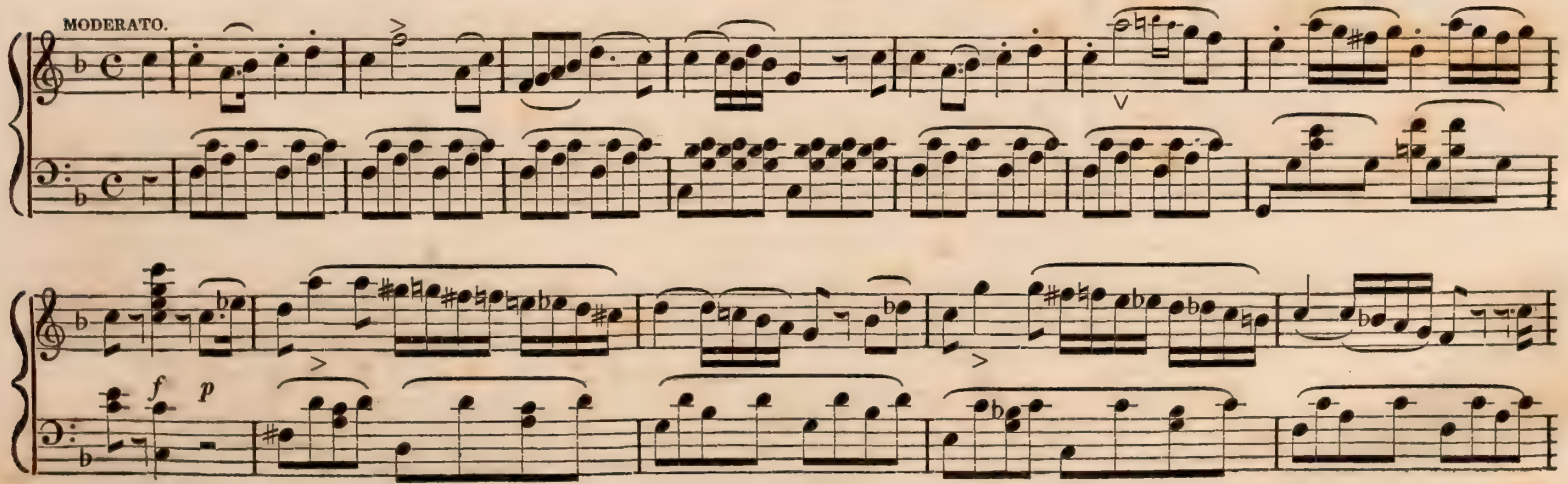
GALOP FAVORI..... From the Postilion of Lonjumeau.

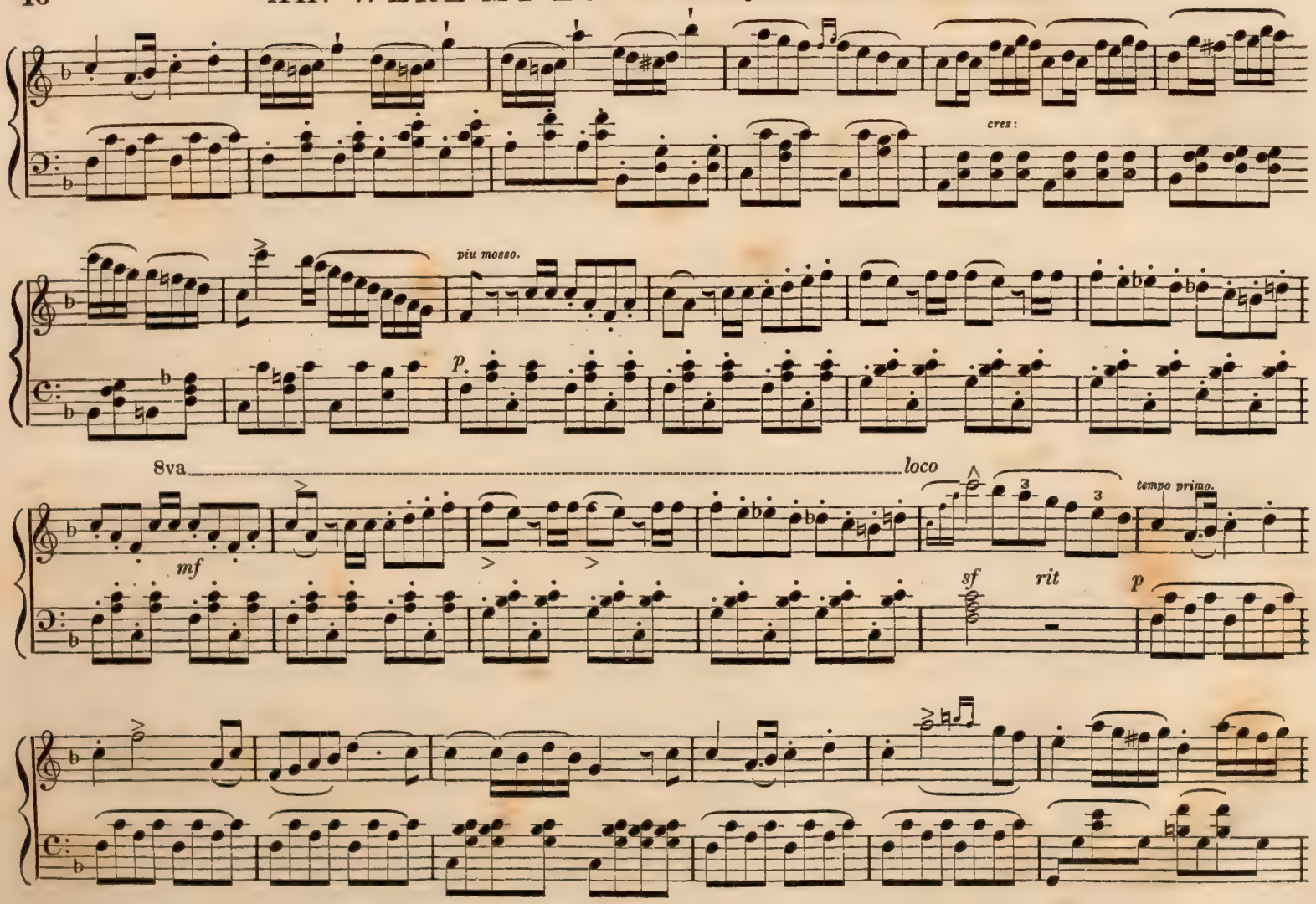
A. Adam.





AH! WERE MY LOVE REQUITED. ..... Cavatina from Norma. Bellini.

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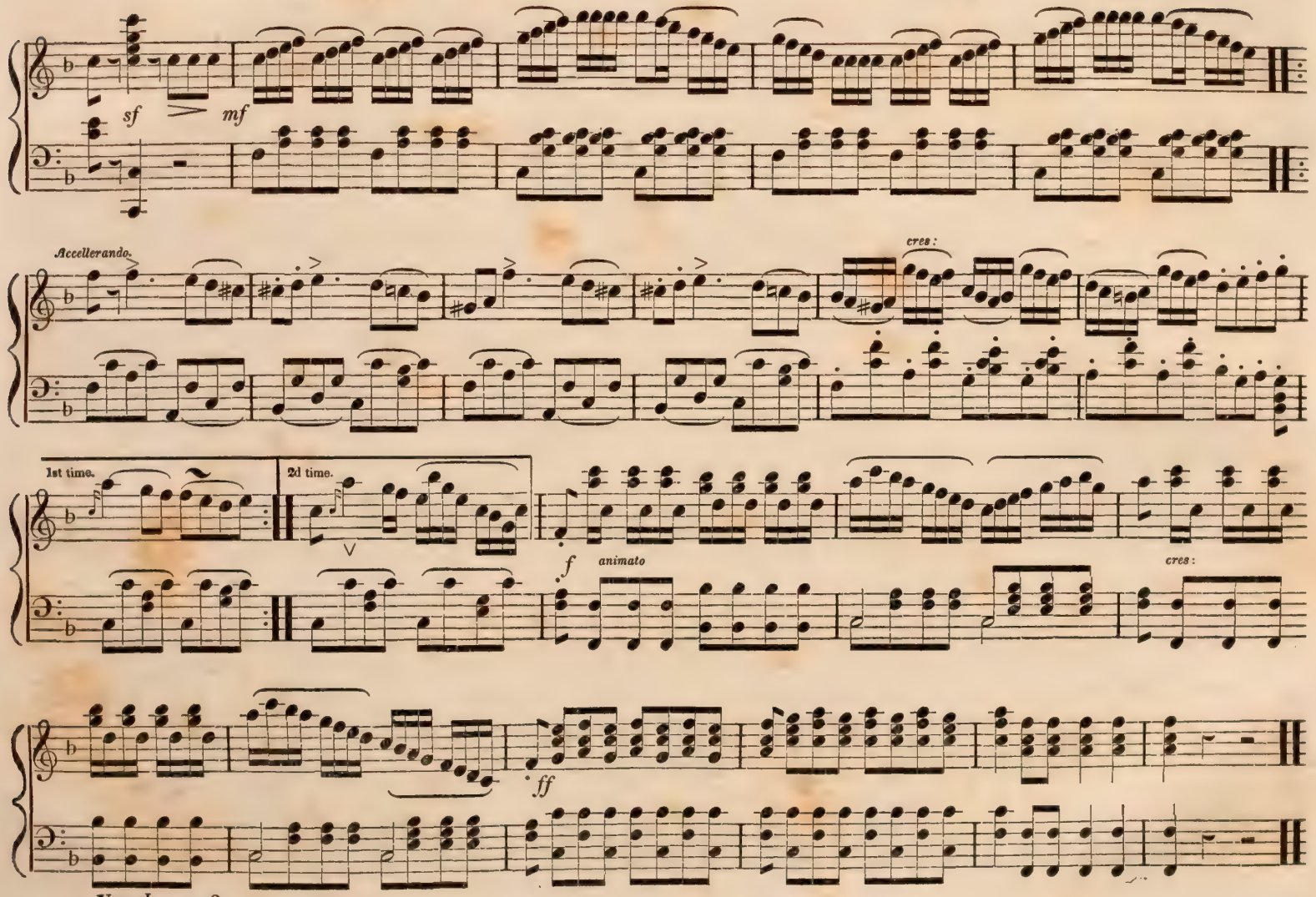
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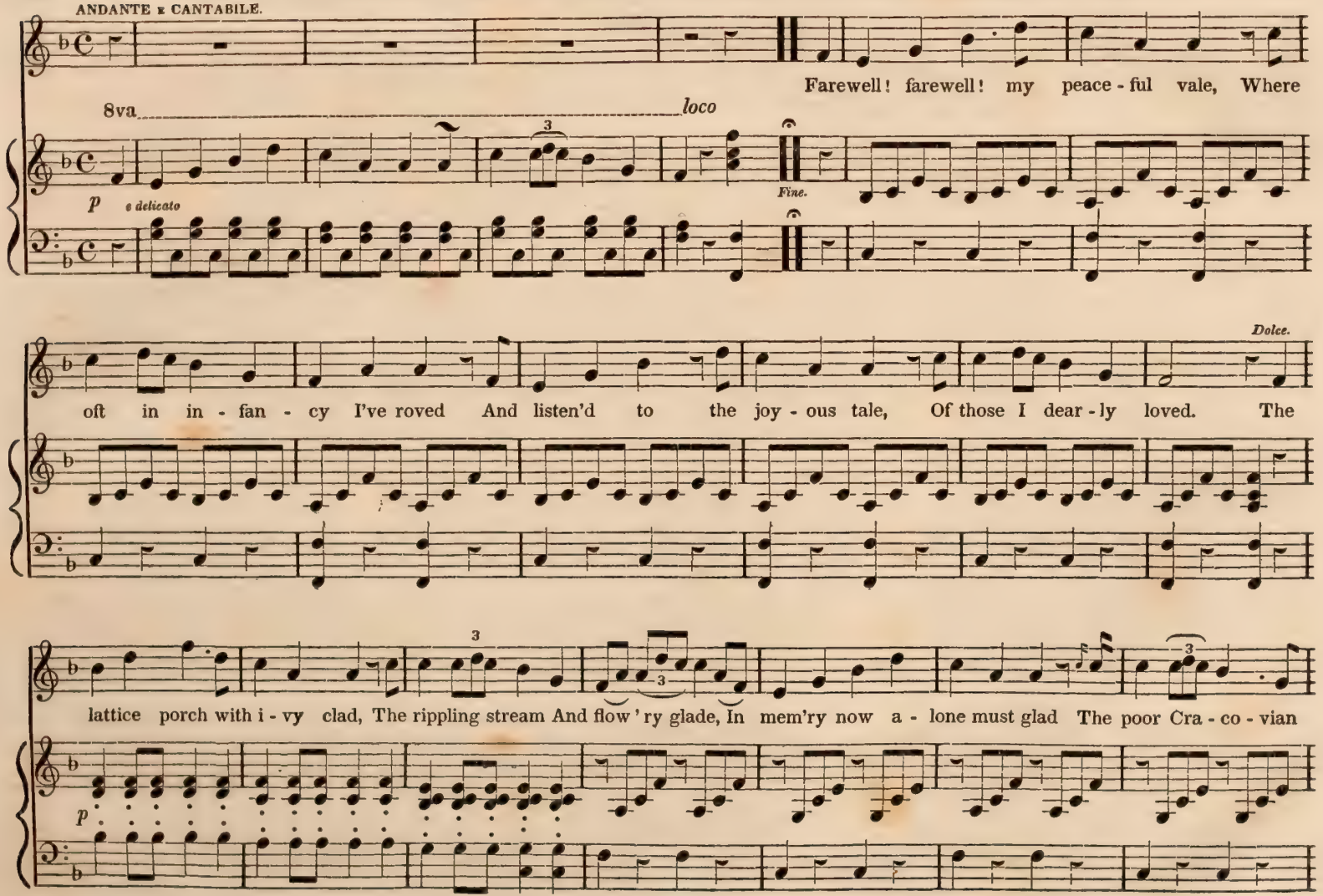
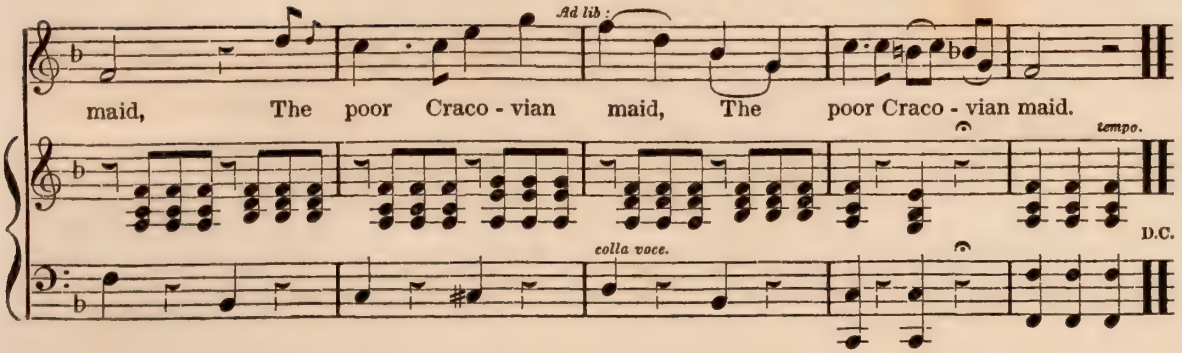
THE CRACOVIAN MAID. ..... Poetry by F. Morton, Esq.—Arranged by Guylott.

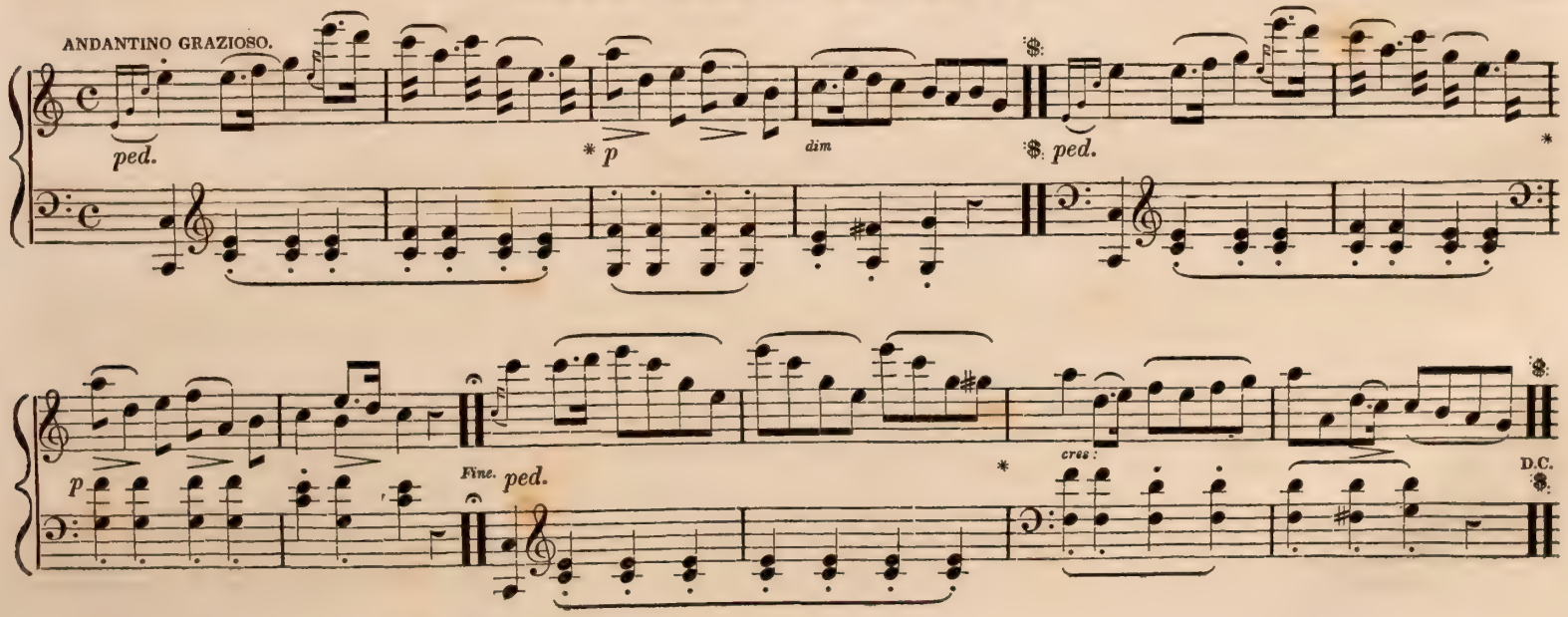


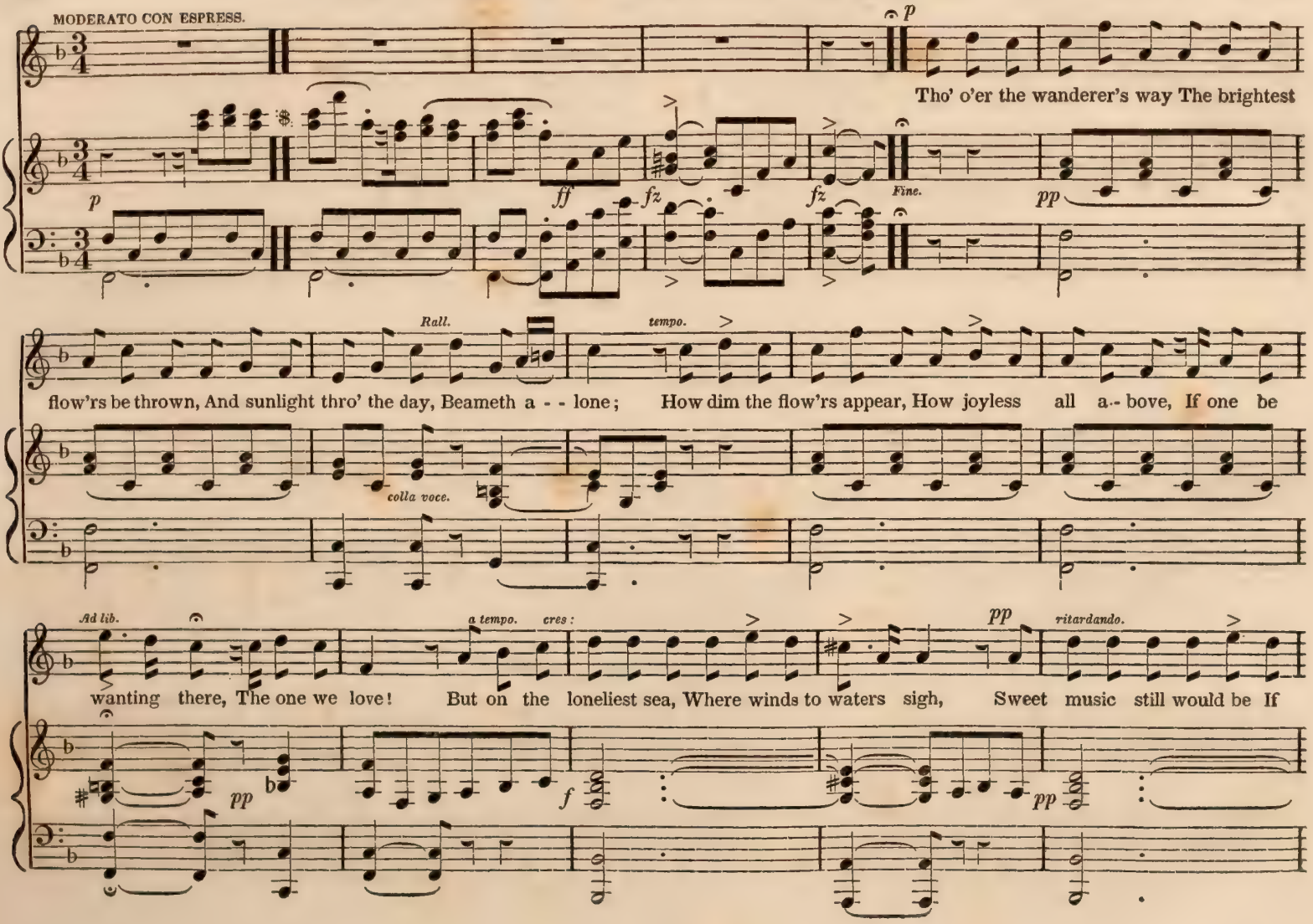


Farewell! farewell! dear village church,
Where oft in prayer I've join'd the throng,
And chanted with a cheerful voice,
My gratitude in song.
The setting sun, the vesper bell,
Have faded like a passing shade,
And seems to sound a parting knell
:‖: To the poor Cracovian maid. :‖:

ARIA ALLA SCOZZESE.

J. Valentine.




MODERATO CON ESPRESS.
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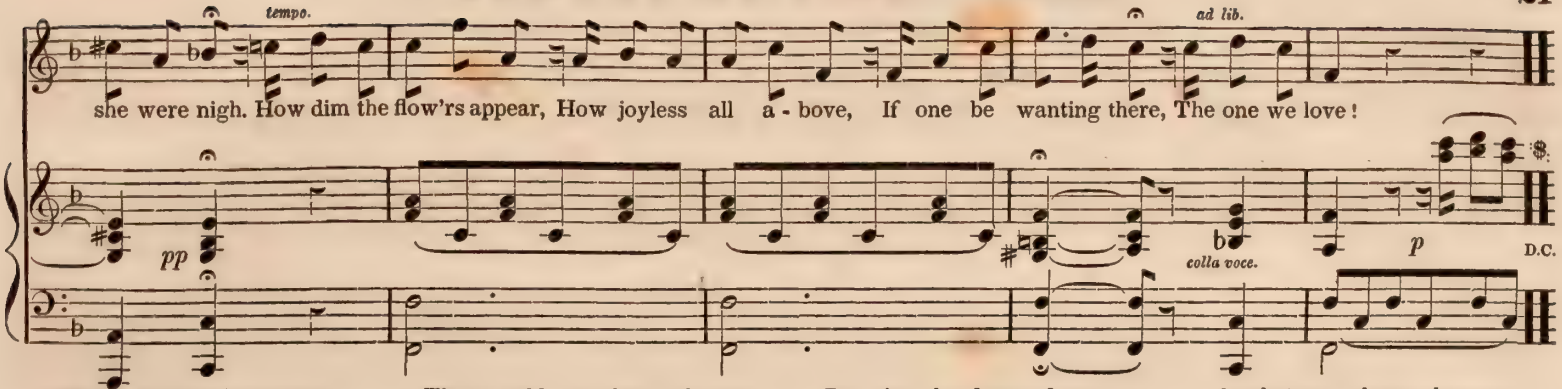
Tho' o'er the wanderer's way The brightest
ff
fz
fz
Fine.
pp
Rall.
tempo.
flow'rs be thrown, And sunlight thro' the day, Beameth a - - lone; How dim the flow'rs appear, How joyless all a-- bove, If one be
colla voce.
Ad lib.
a tempo.
cres:
pp
ritardando.
wanting there, The one we love! But on the loneliest sea, Where winds to waters sigh, Sweet music still would be If
pp
f
pp



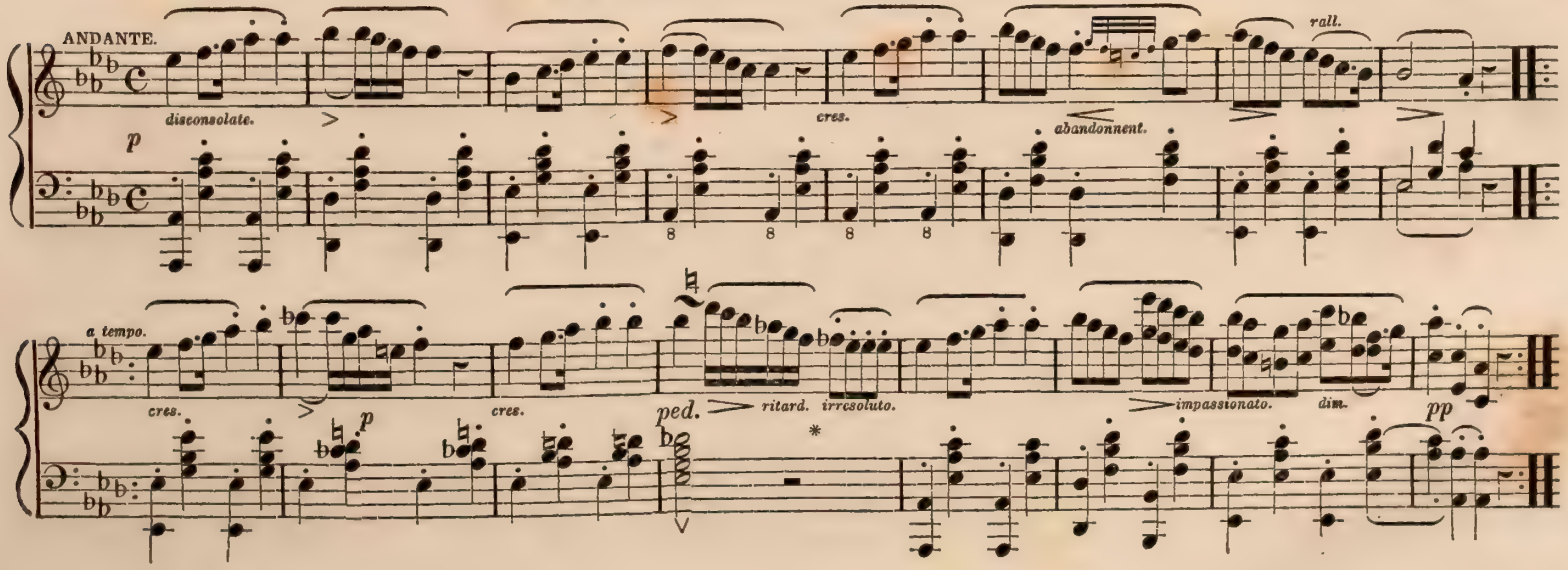
Tho' ev'ry lute be strung
With music's chords alone—
Tho' ev'ry lay that's sung
Be poesy's own,

They could not charm the ear,
The heart they could not move,
As when one voice we hear,
The one we love.—

But e'en the desert drear—
The northland's lurid sky,
Would beautiful appear
If she were nigh.

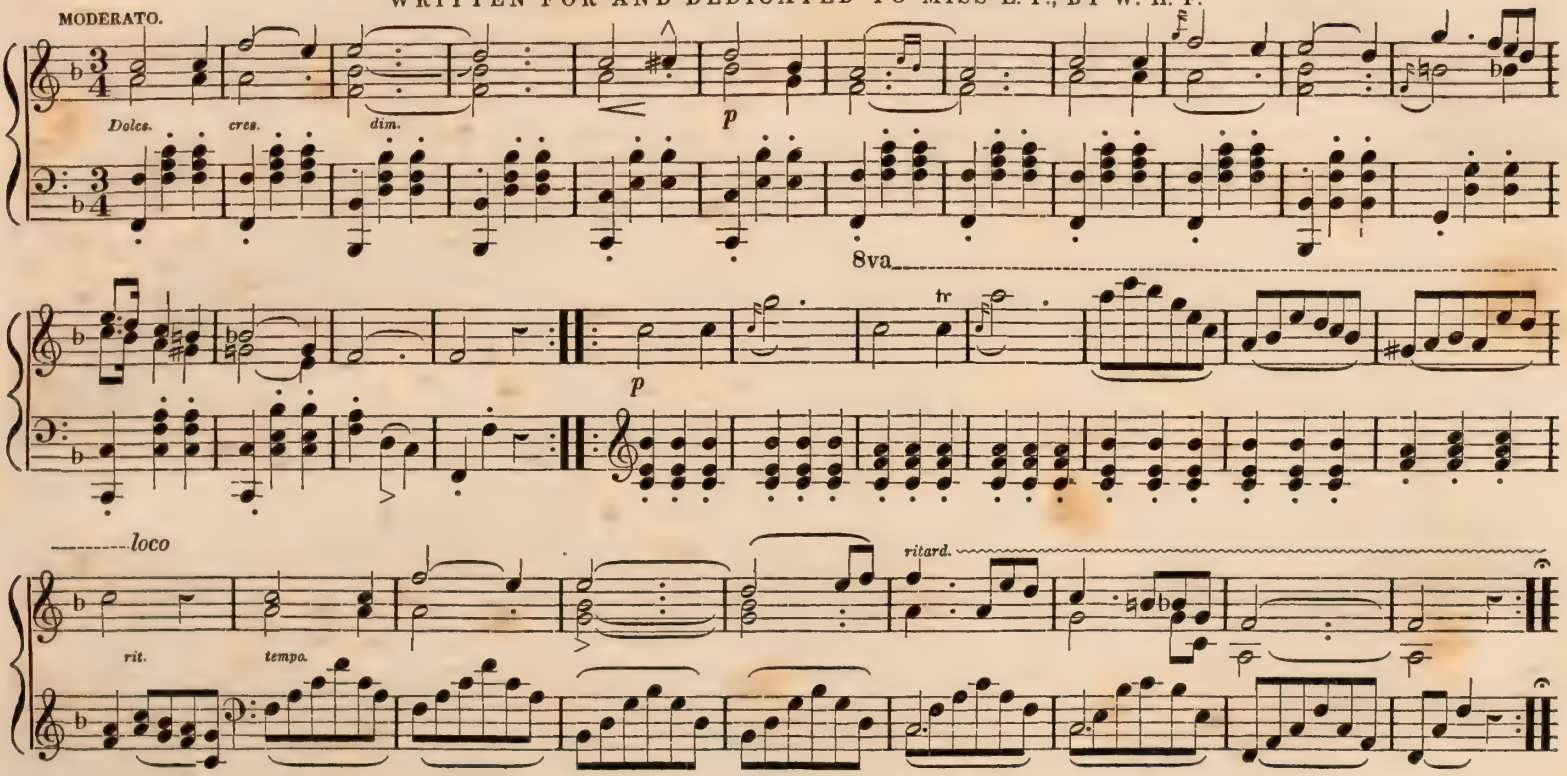
O what can charm the ear!
O what the heart can move,
As when one voice we hear—
The one we love.

CAVATINA..... From La Straniera. Bellini.

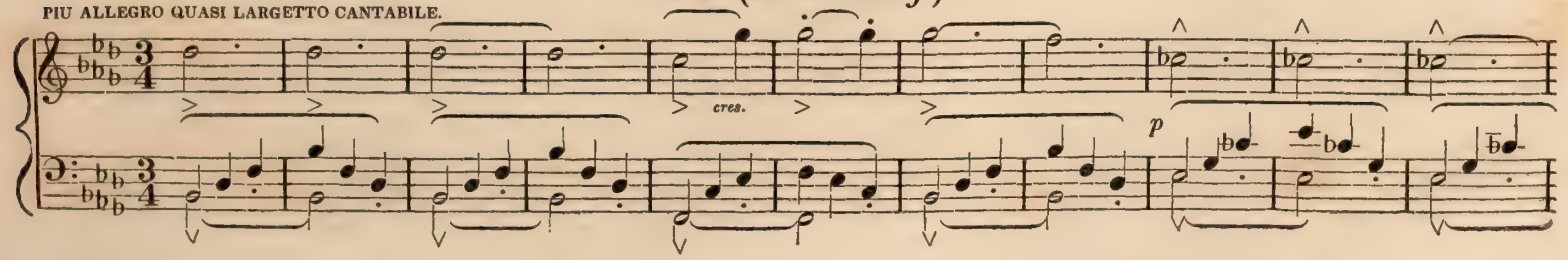


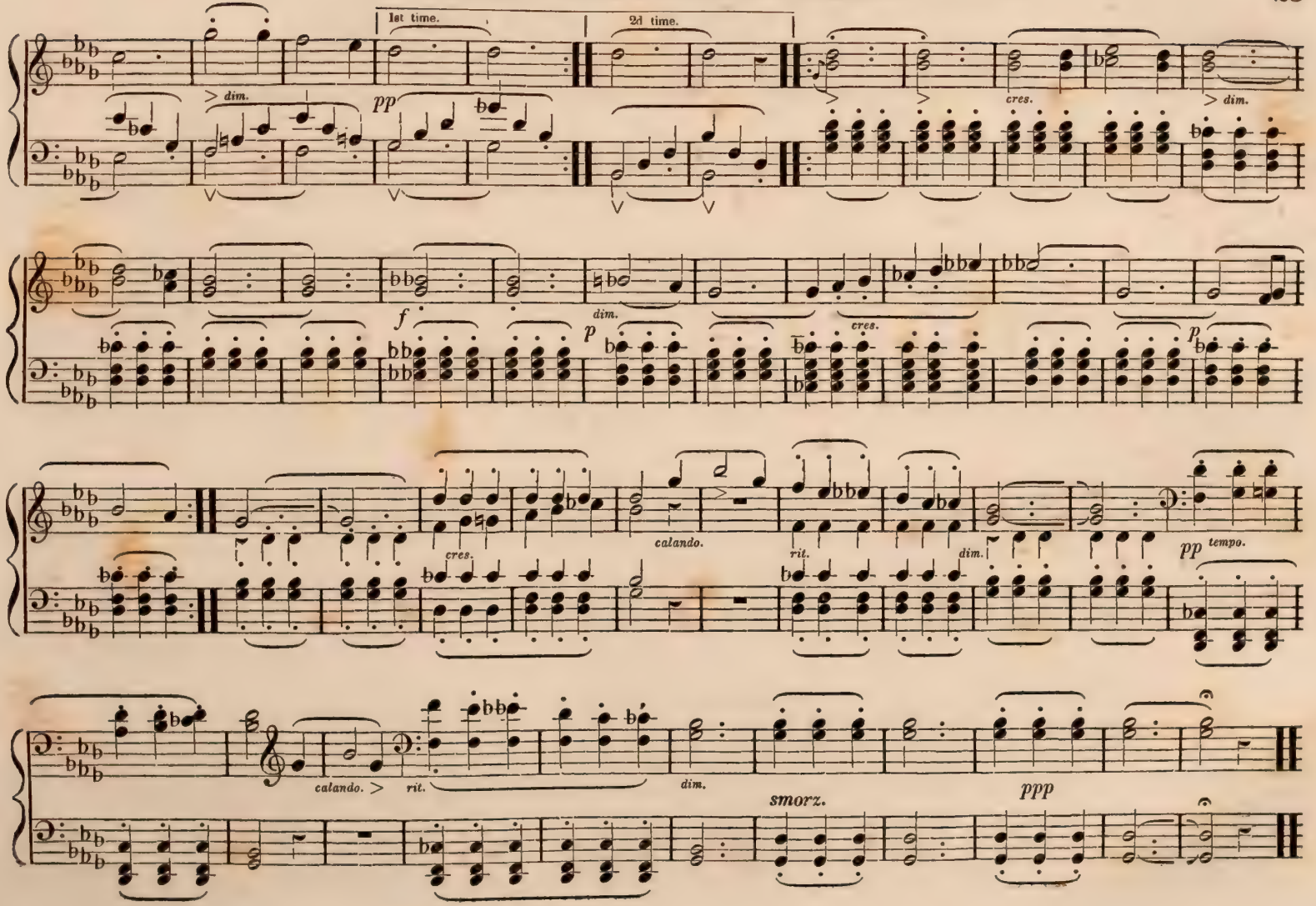
No. 1. (*Love.*) .... THE PASSIONS.—*Twelve Waltzes.*

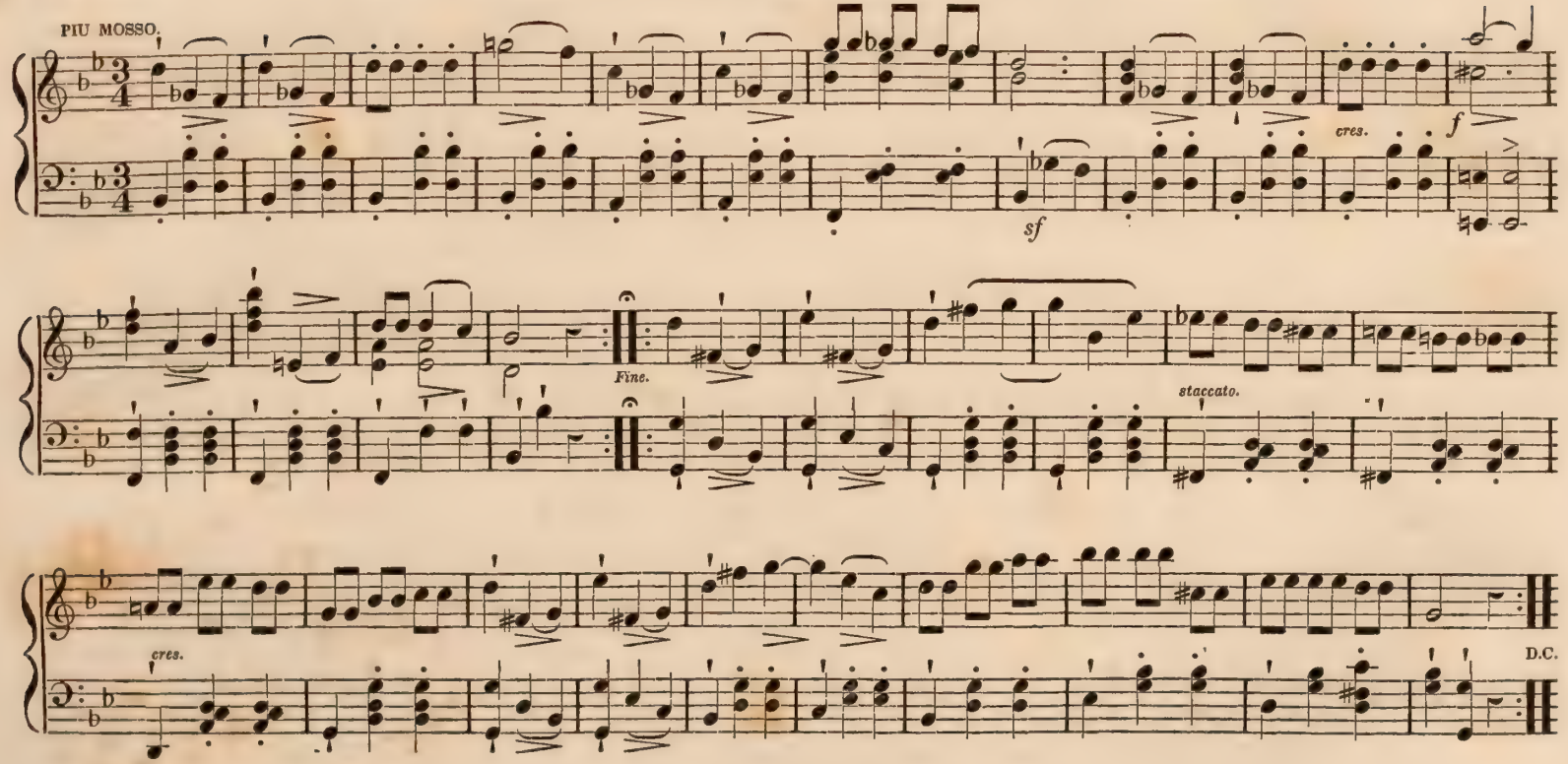
WRITTEN FOR AND DEDICATED TO MISS E. F., BY W. H. F.



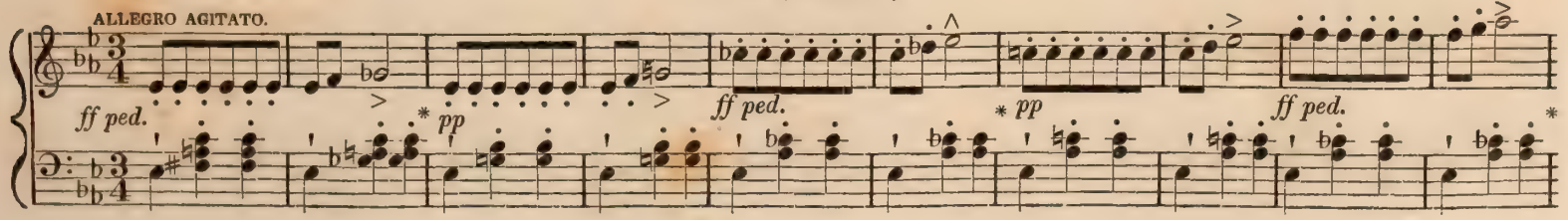
No. 2. (*Melancholy.*)

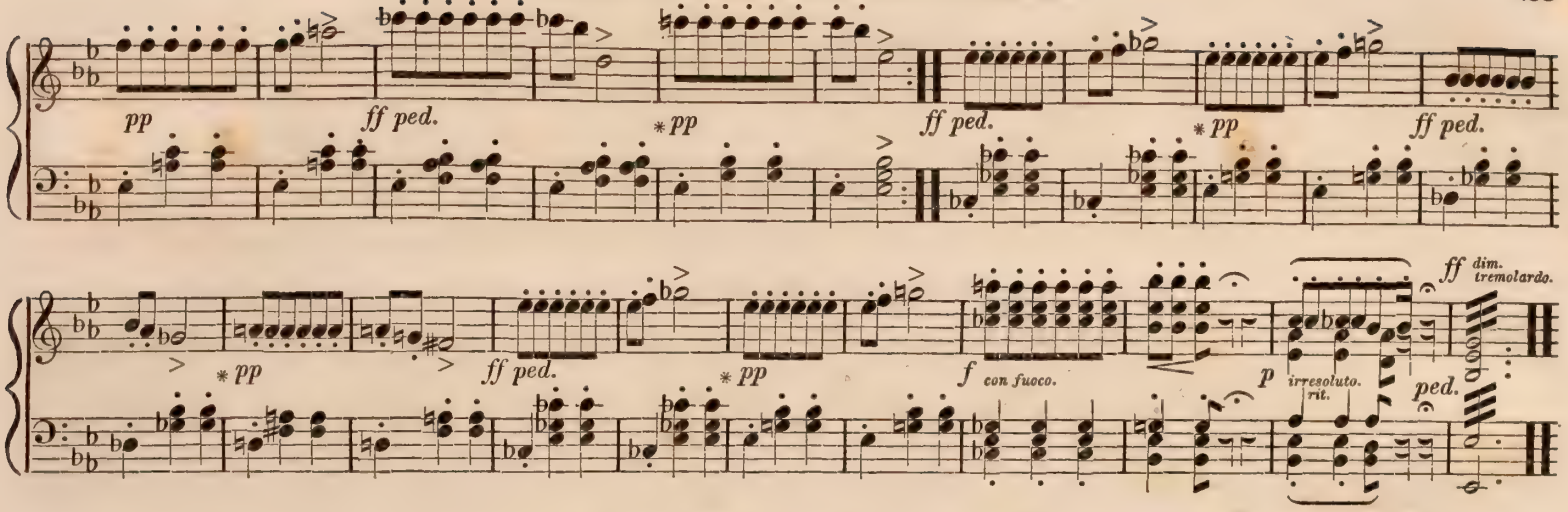



1st time.
2d time.
> dim.
pp
cres.
> dim.
f
dim.
p
cres.
p
cres.
calando.
rit.
dim.
pp tempo.
calando. >
rit.
dim.
smorz.
ppp

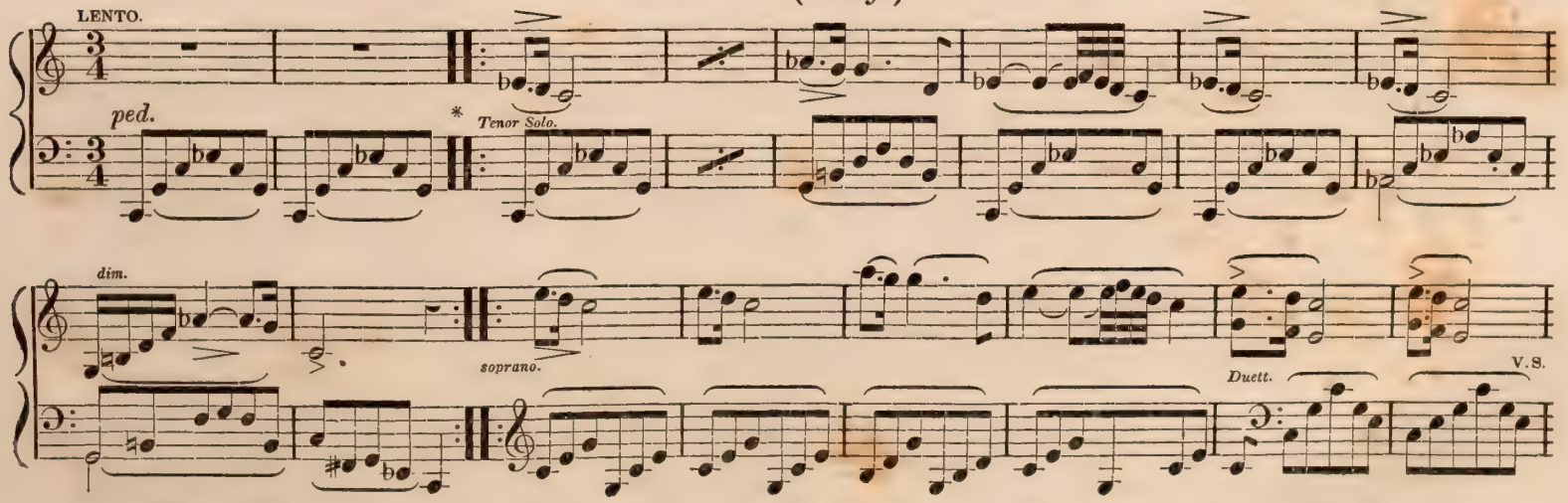

PIU MOSSO.
cres.
f
sf
Fine.
staccato.
cres.
D.C.

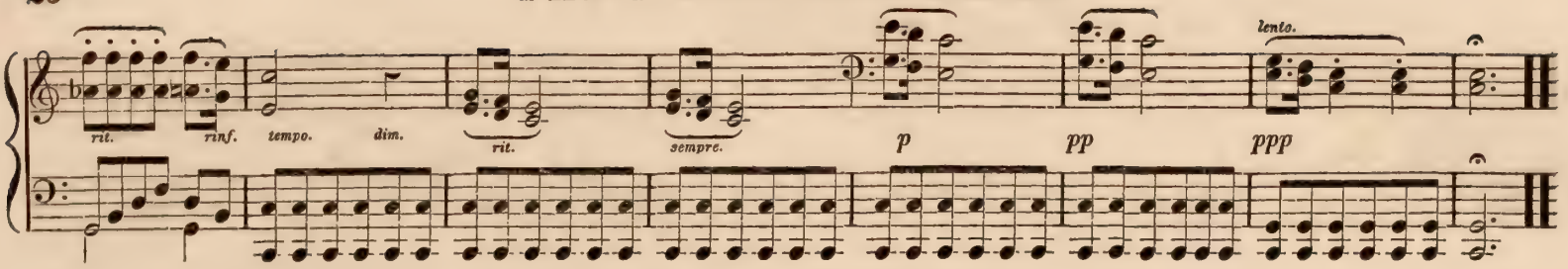
No. 4. (*Anger.*)


ALLEGRO AGITATO.
ff ped.
pp
ff ped.
pp
ff ped.

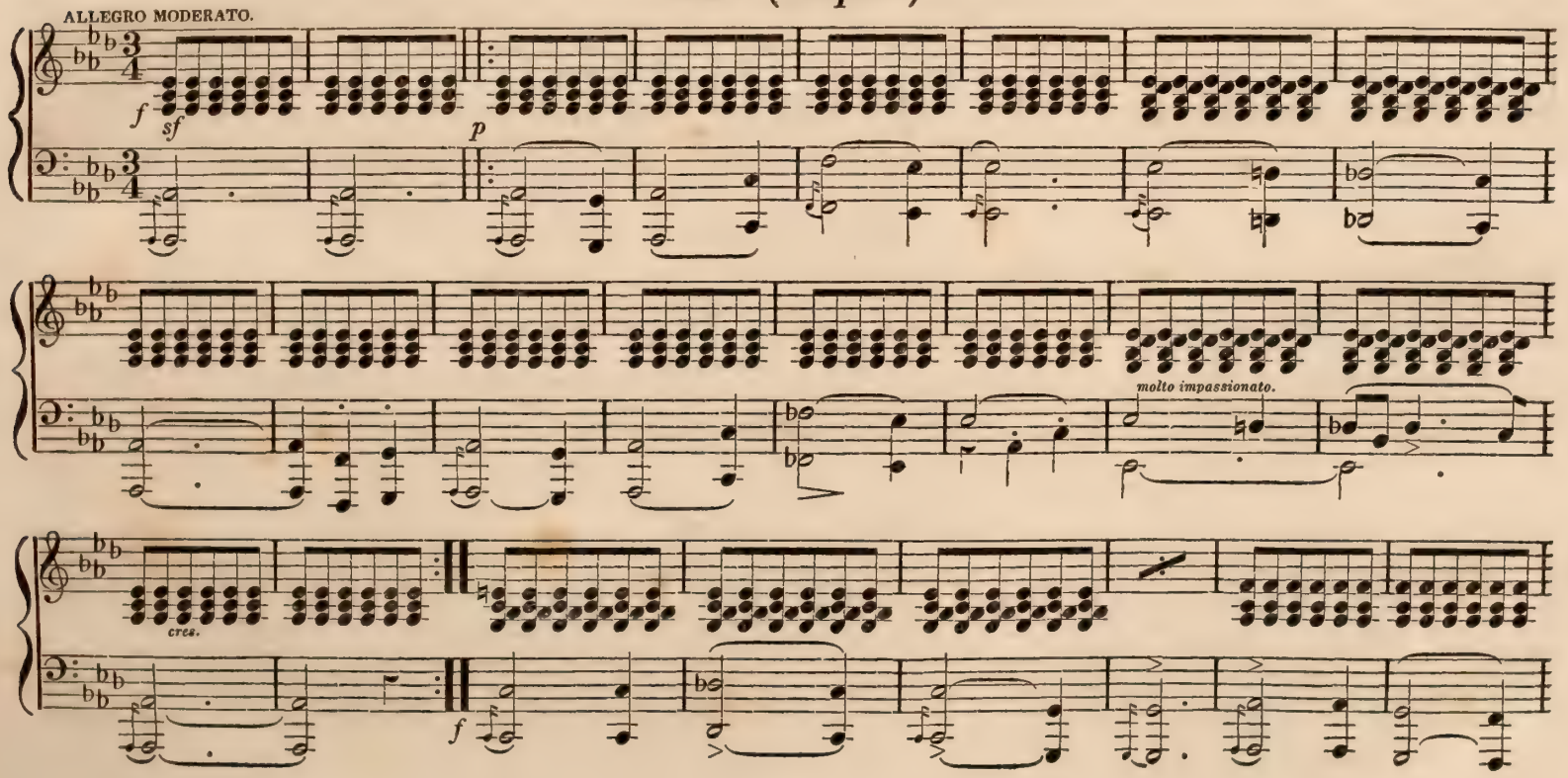

pp
ff ped.
*pp
ff ped.
*pp
ff ped.
*pp
ff ped.
*pp
f con fuoco.
p irresoluto. rit.
ped.
ff dim. tremolando.

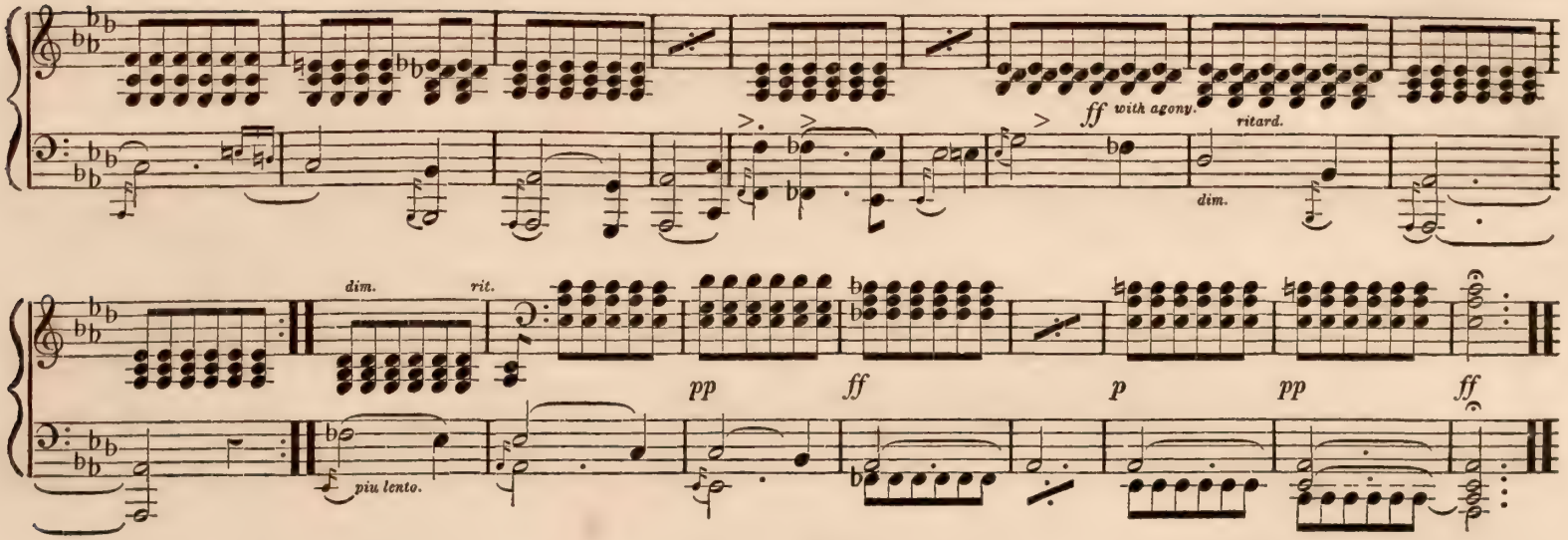
No. 5. (*Grief.*)


LENTO.
ped.
*
Tenor Solo.
dim.
soprano.
Duett.
V.S.

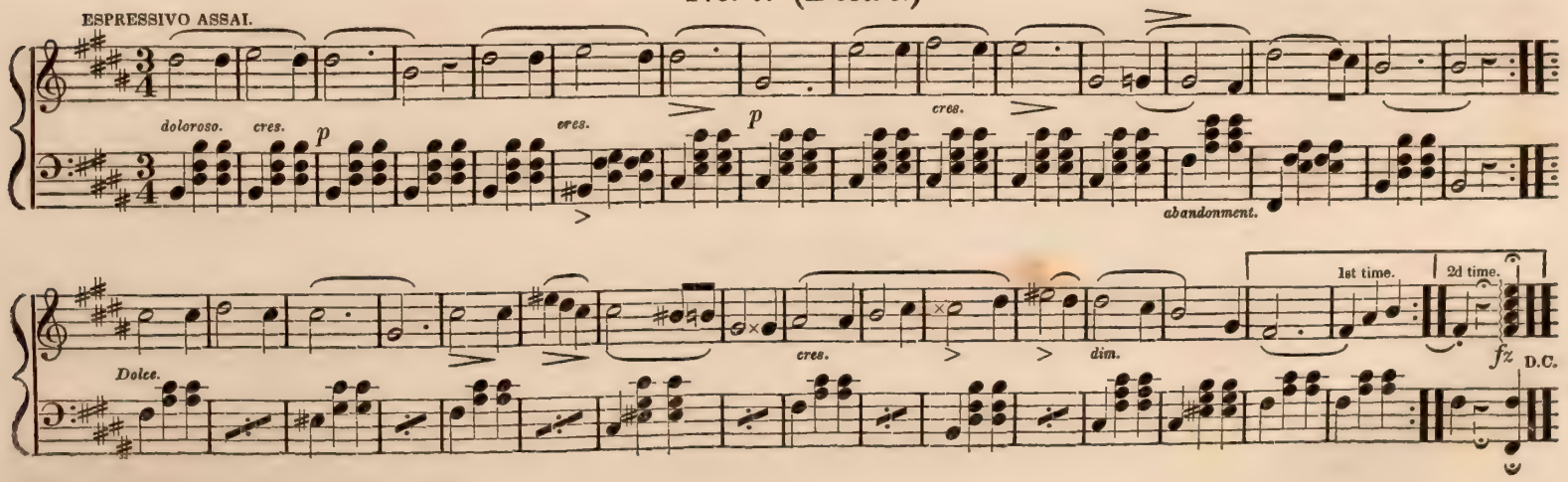

rit.
rinf.
tempo.
dim.
rit.
sempre.
p
pp
lento.
ppp

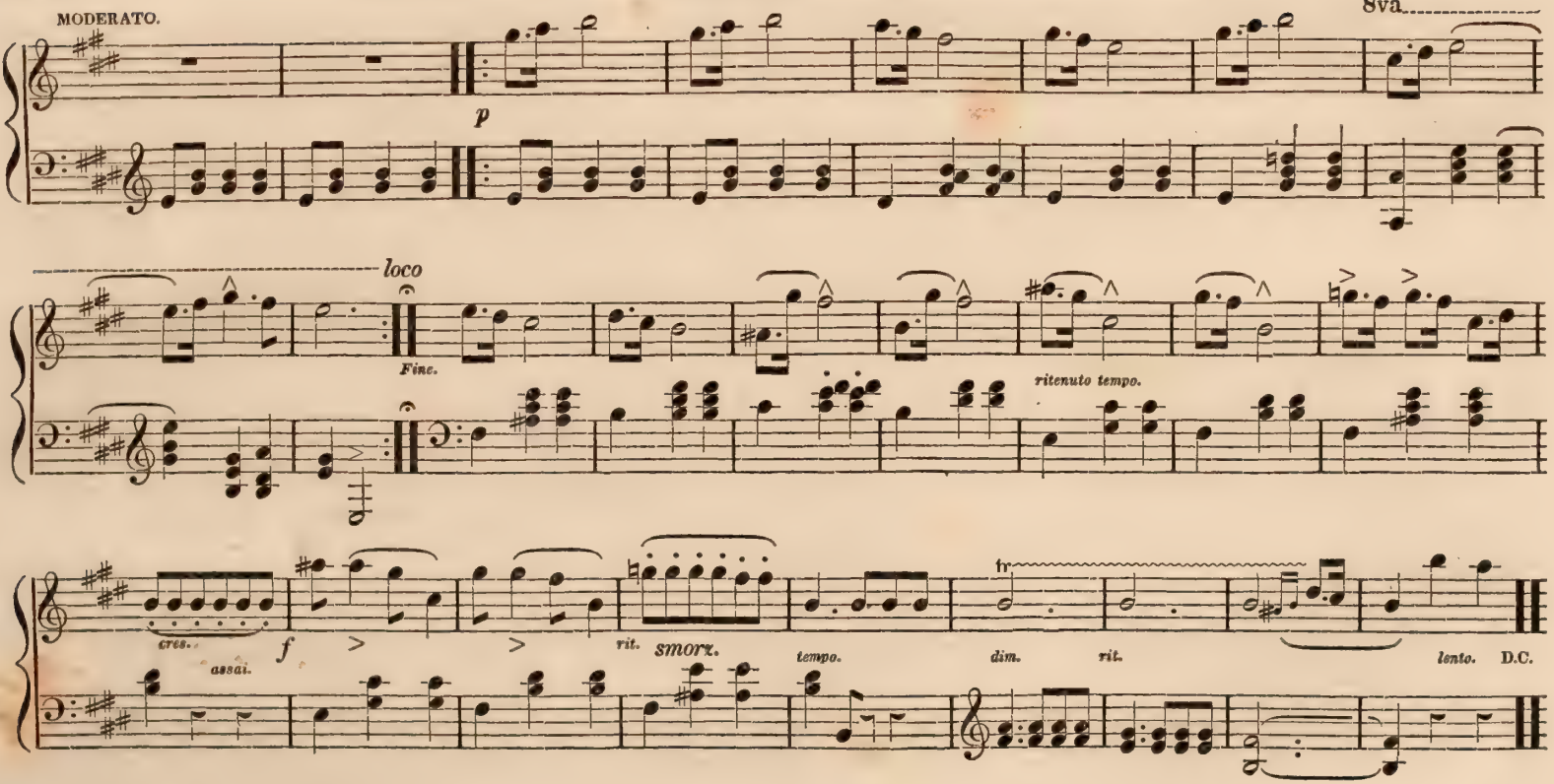
No. 6. (*Despair.*)


ALLEGRO MODERATO.
f
sf
p
molto impassionato.
cres.
f

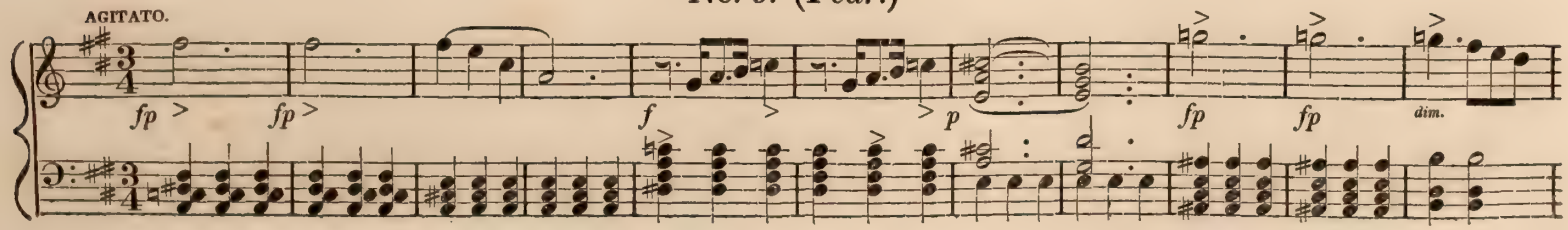

ff with agony.
ritard.
dim.
dim.
rit.
pp
ff
p
pp
ff
piu lento.

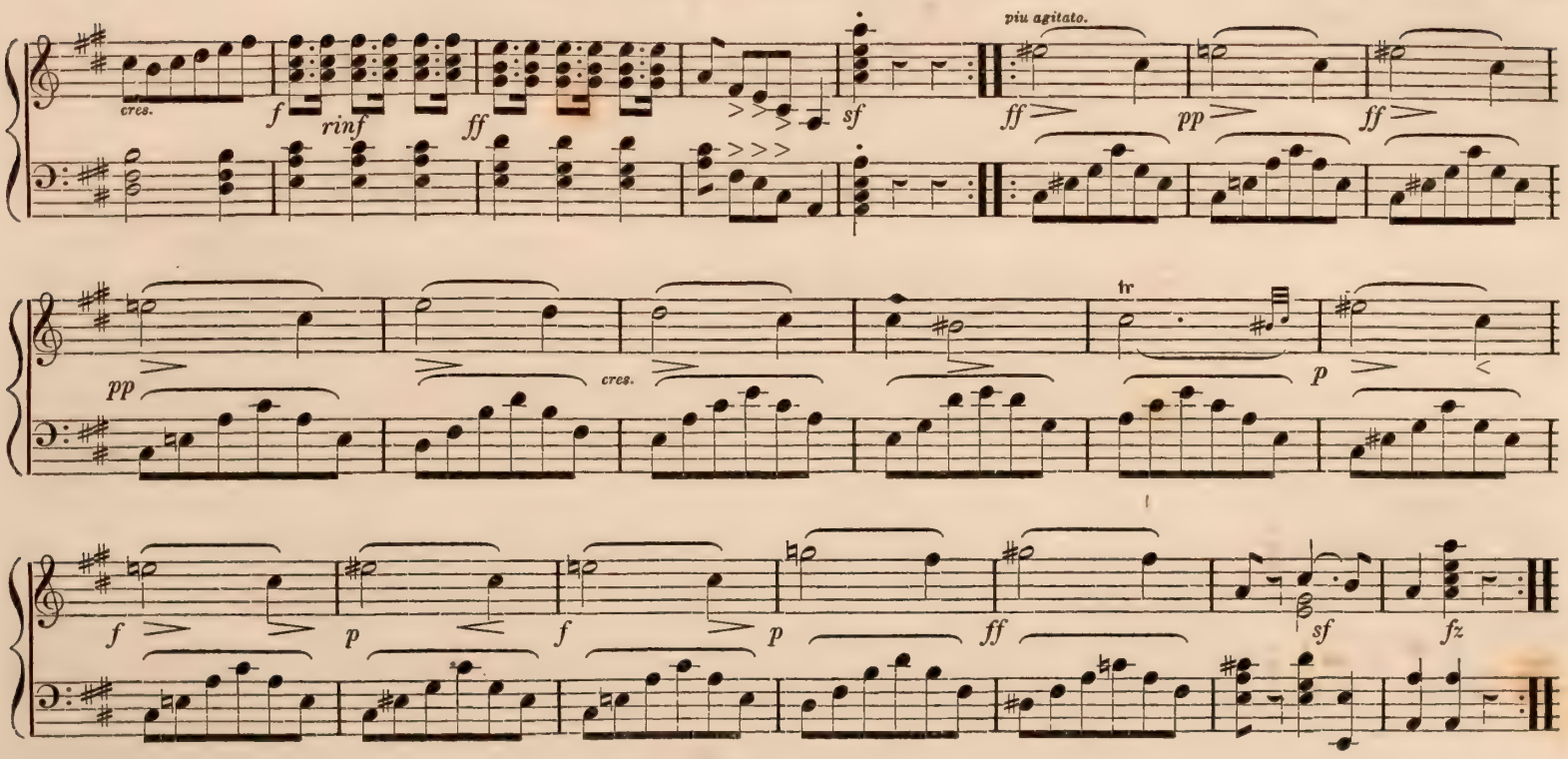
No. 7. (*Desire.*)


ESPRESSIVO ASSAI.
doloroso.
cres.
p
cres.
p
cres.
abandonment.
1st time.
2d time.
Dolce.
cres.
dim.
fz
D.C.

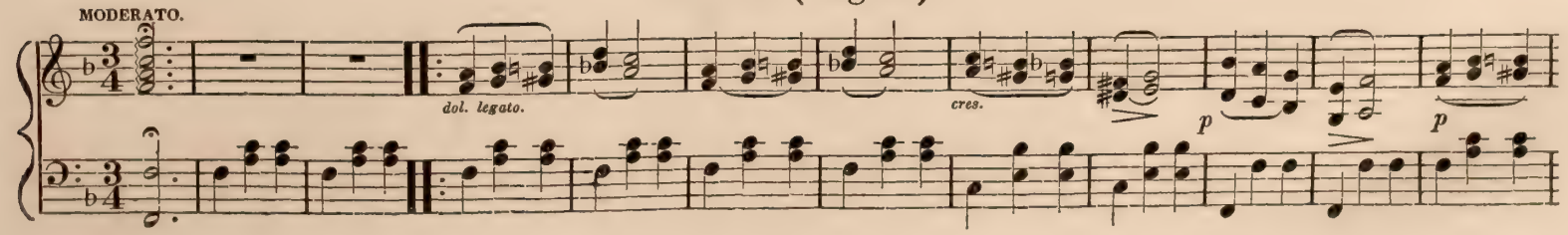

MODERATO.
8va
p
loco
Fine.
ritenuto tempo.
cres.
assai.
f
rit.
smorz.
tempo.
dim.
rit.
tr
lento.
D.C.

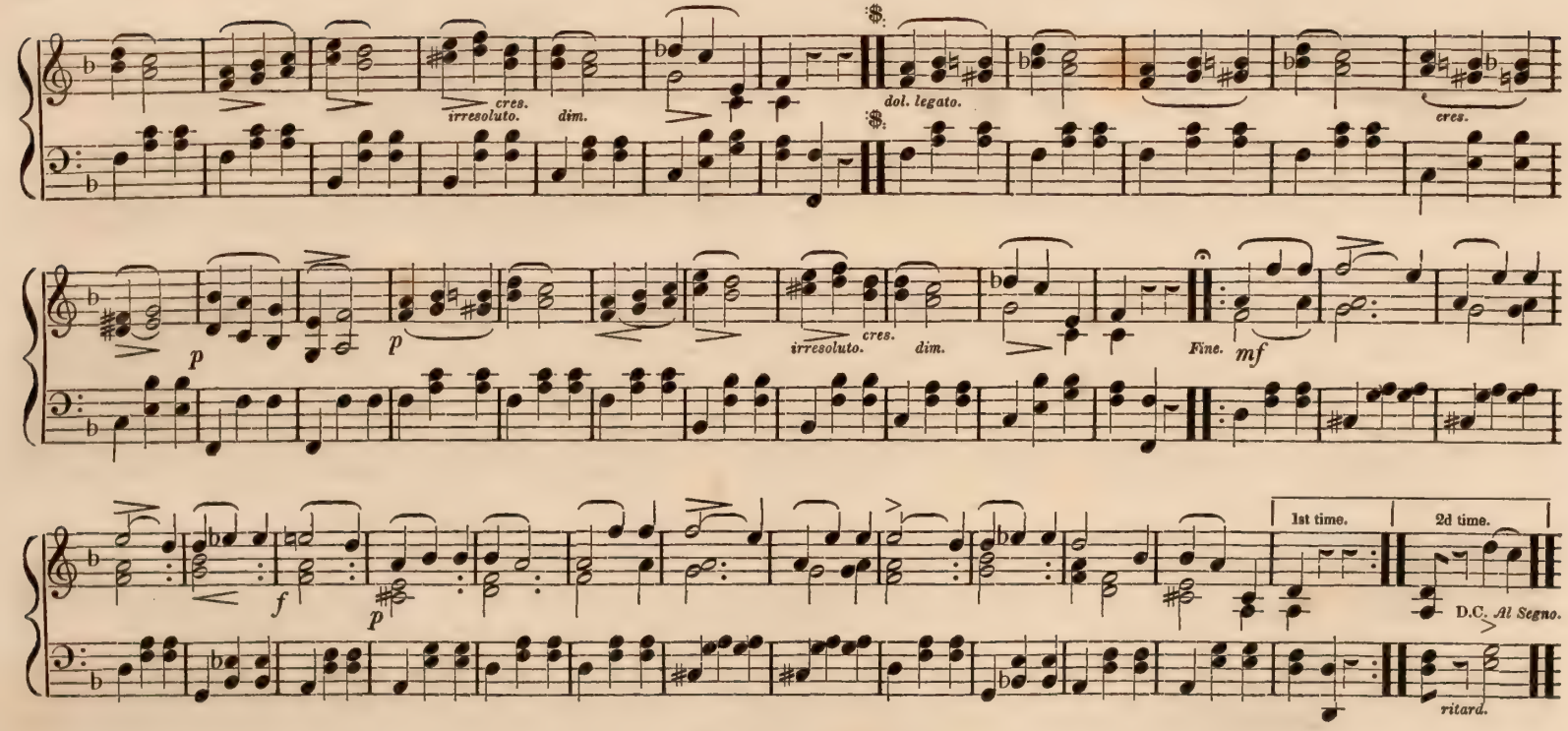
No. 9. (*Fear.*)


AGITATO.
fp
fp
f
p
fp
fp
dim.

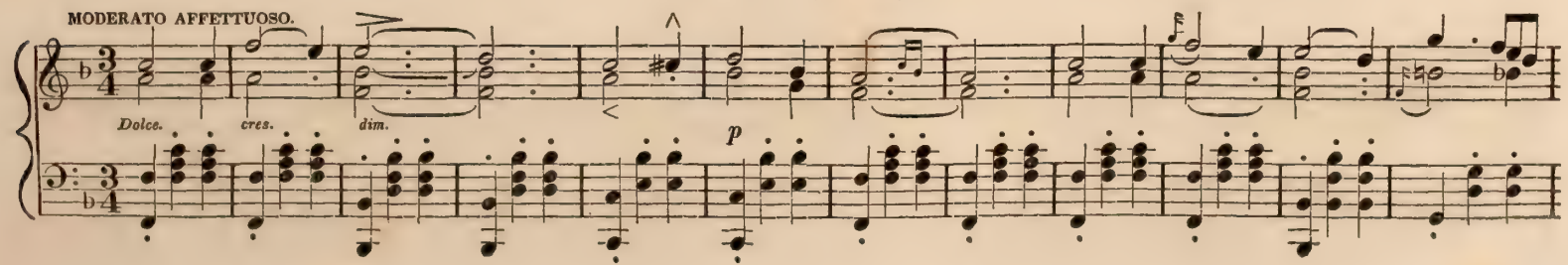

cres.
f
rinf
ff
sf
piu agitato.
ff
pp
ff
pp
cres.
tr
p
f
p
f
p
ff
sf
fz

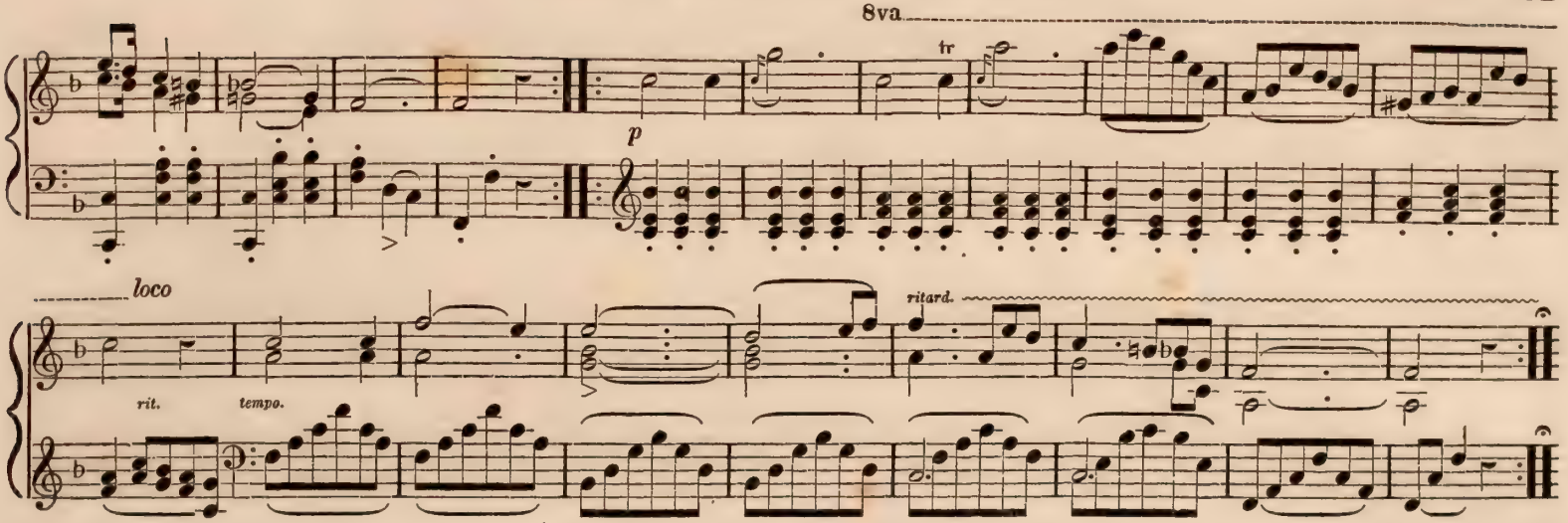
No. 10. (*Regret.*)


MODERATO.
dol. legato.
cres.
p
p

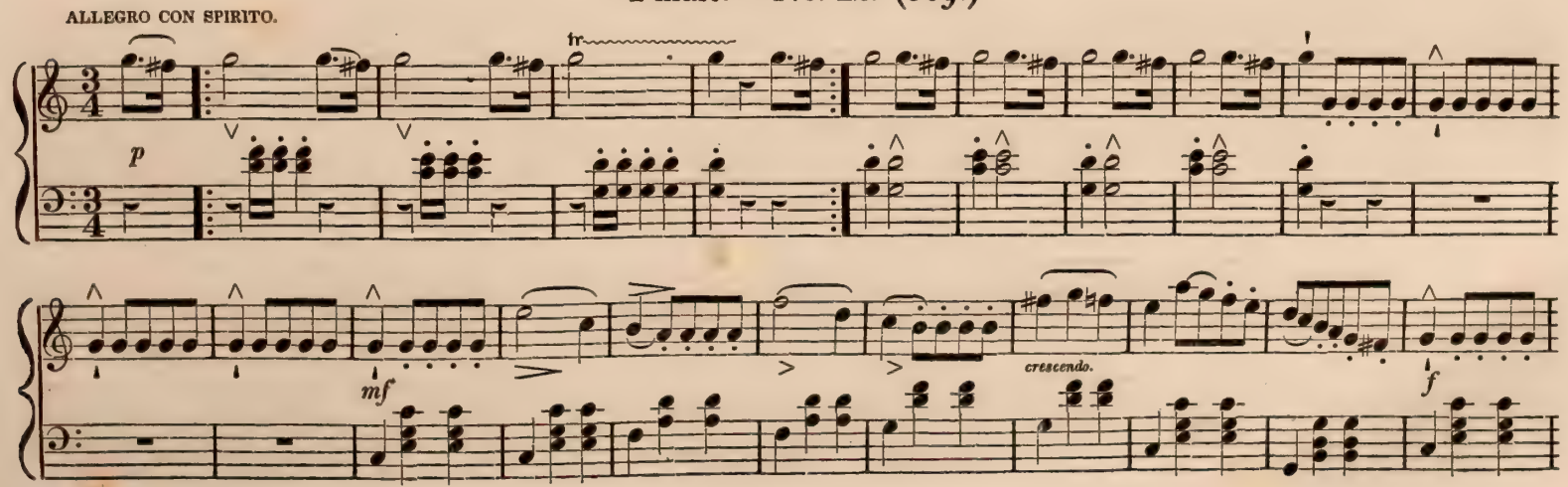

cres.
irresoluto.
dim.
dol. legato.
cres.
p
p
irresoluto.
cres.
dim.
Fine.
mf
f
p
1st time.
2d time.
D.C. Al Segno.
ritard.

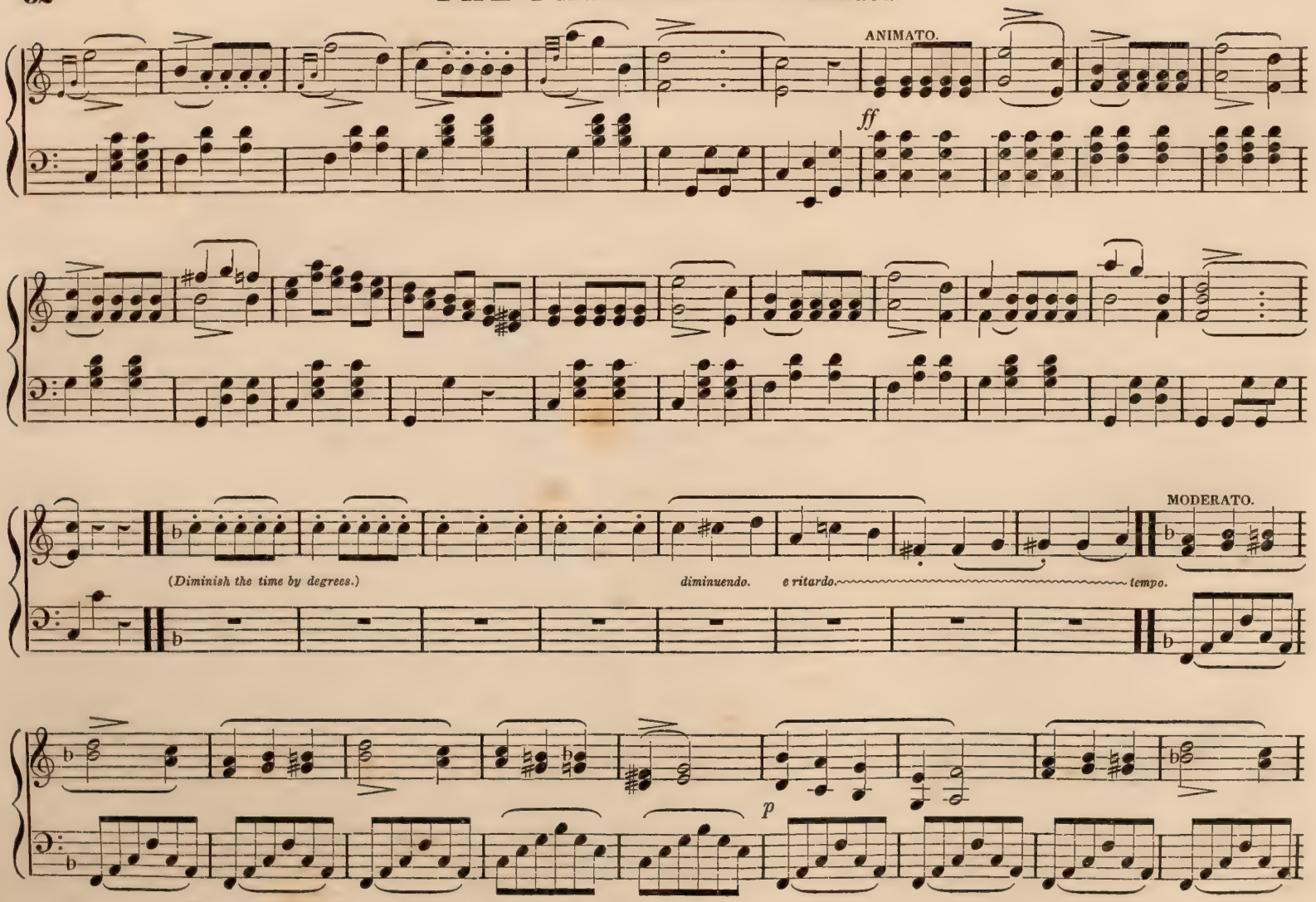
No. 11. (*Love.*)

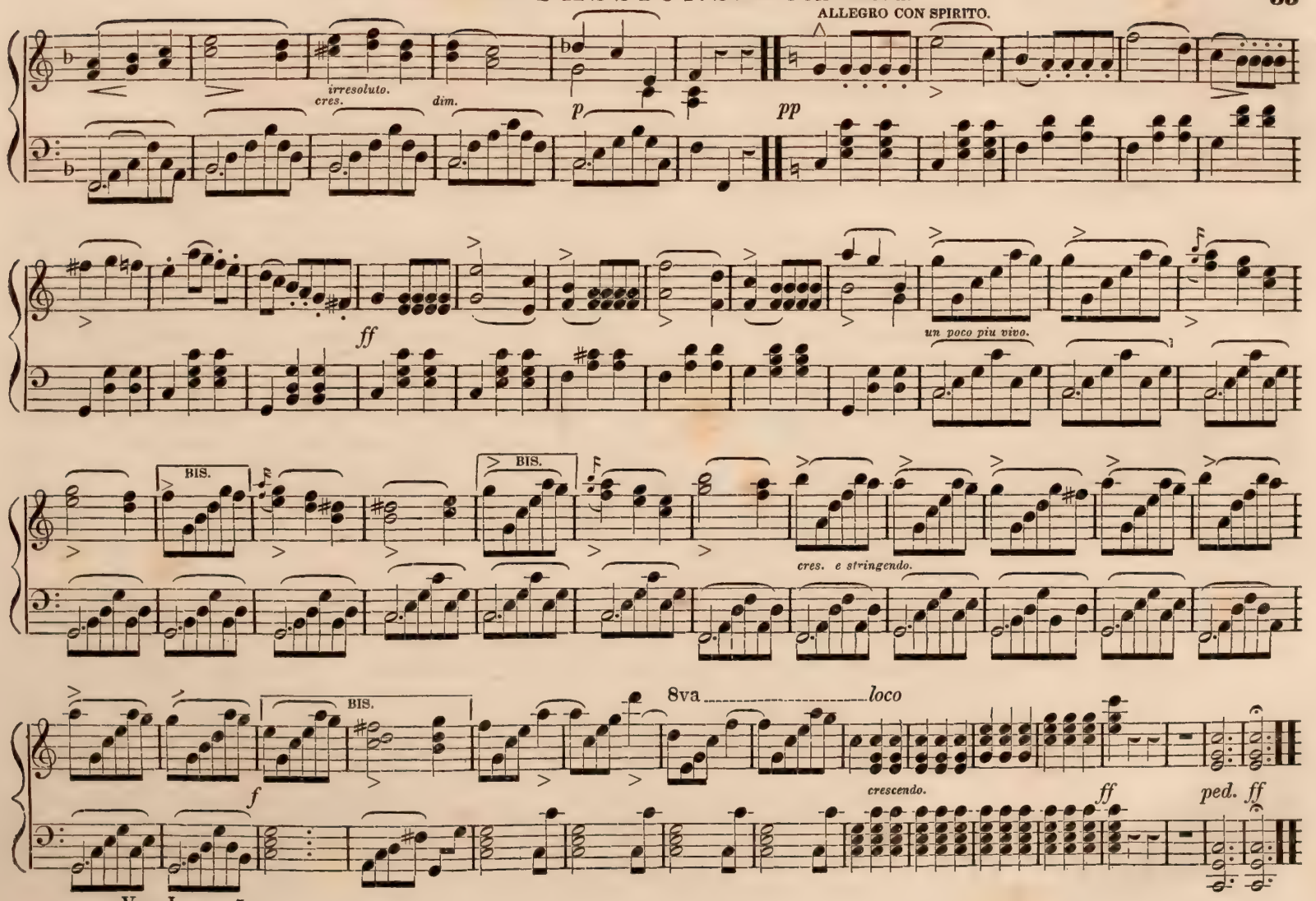

MODERATO AFFETTUOSO.
Dolce.
cres.
dim.
p



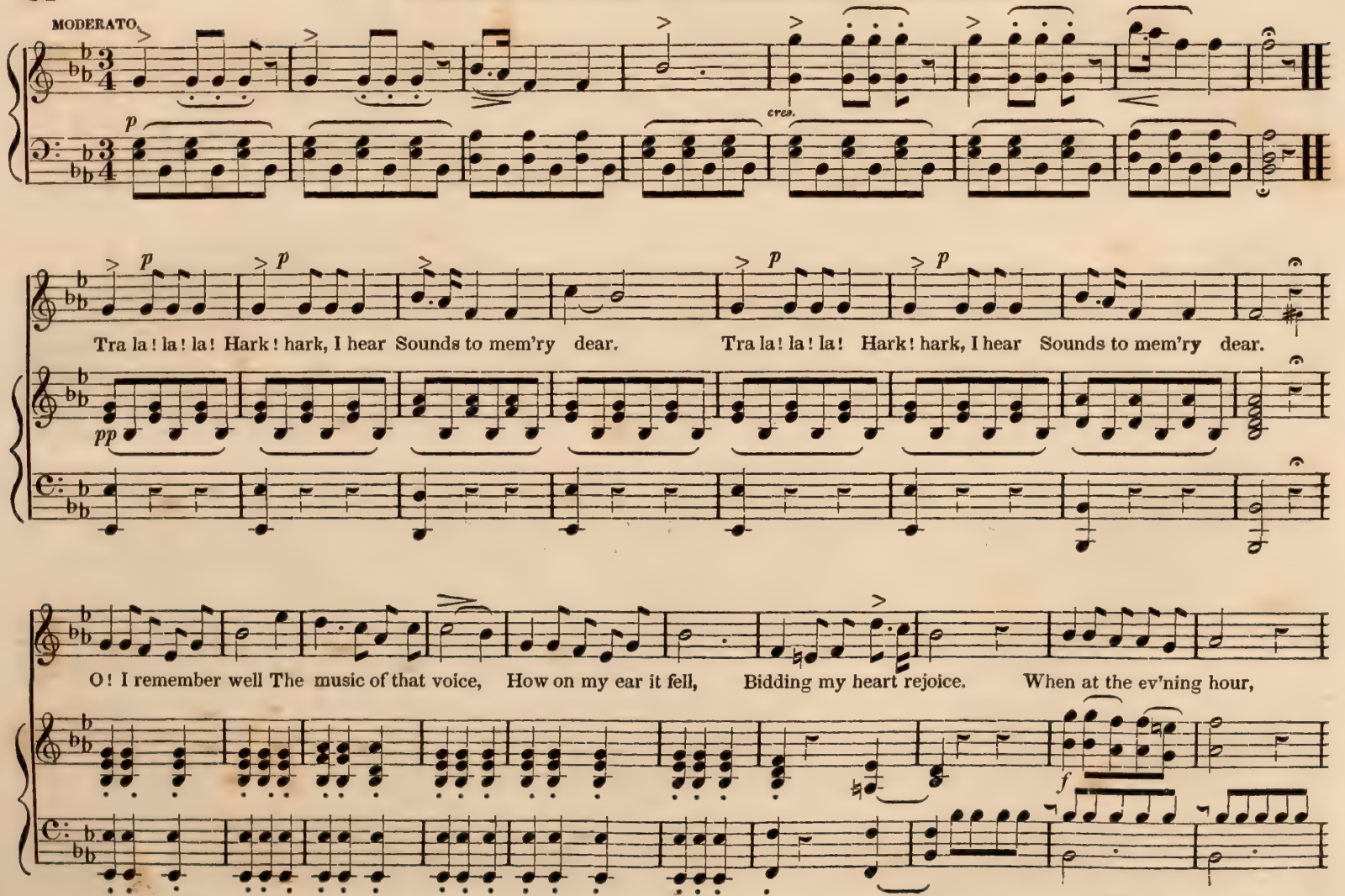
Finale. — No. 12. (*Joy.*)

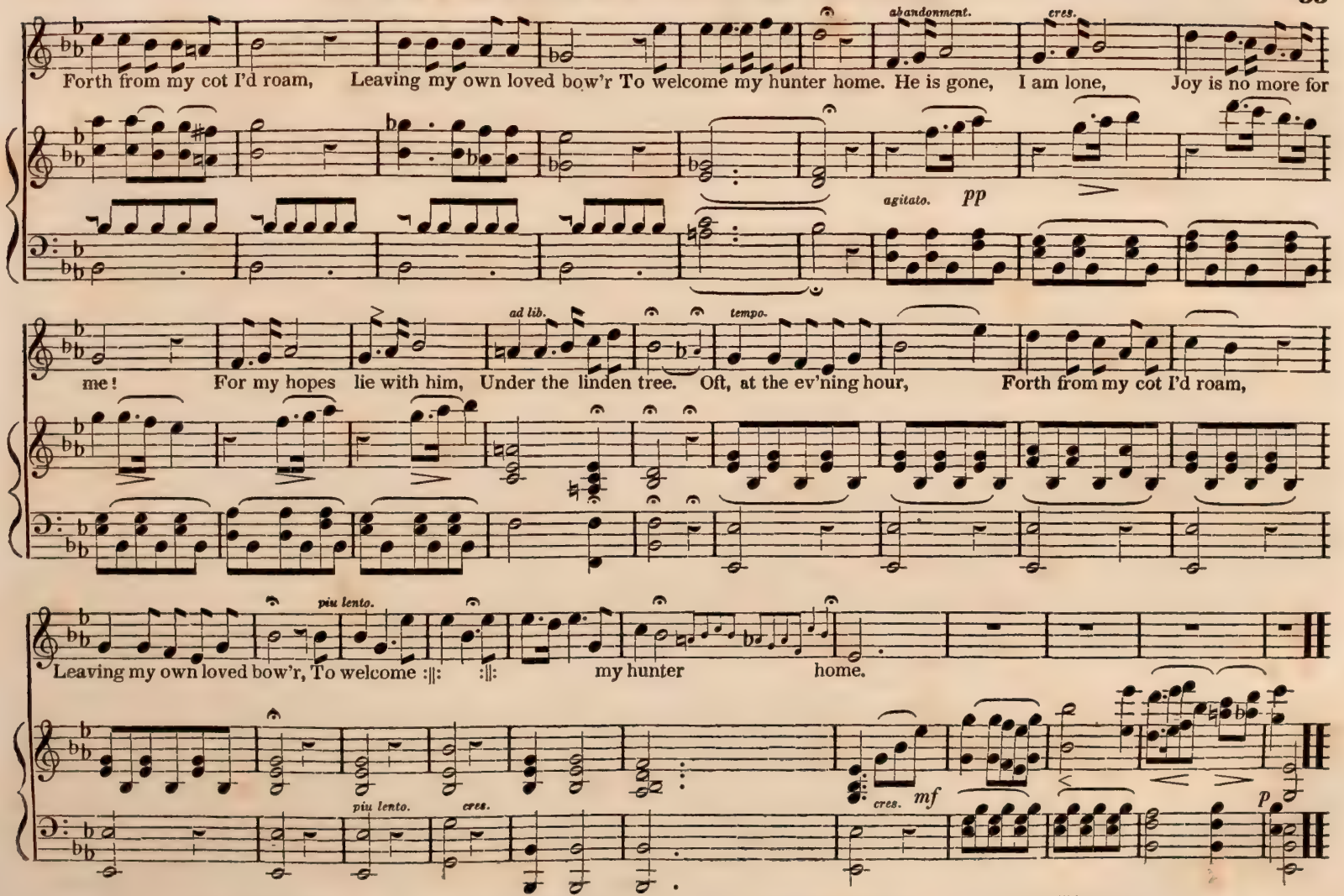


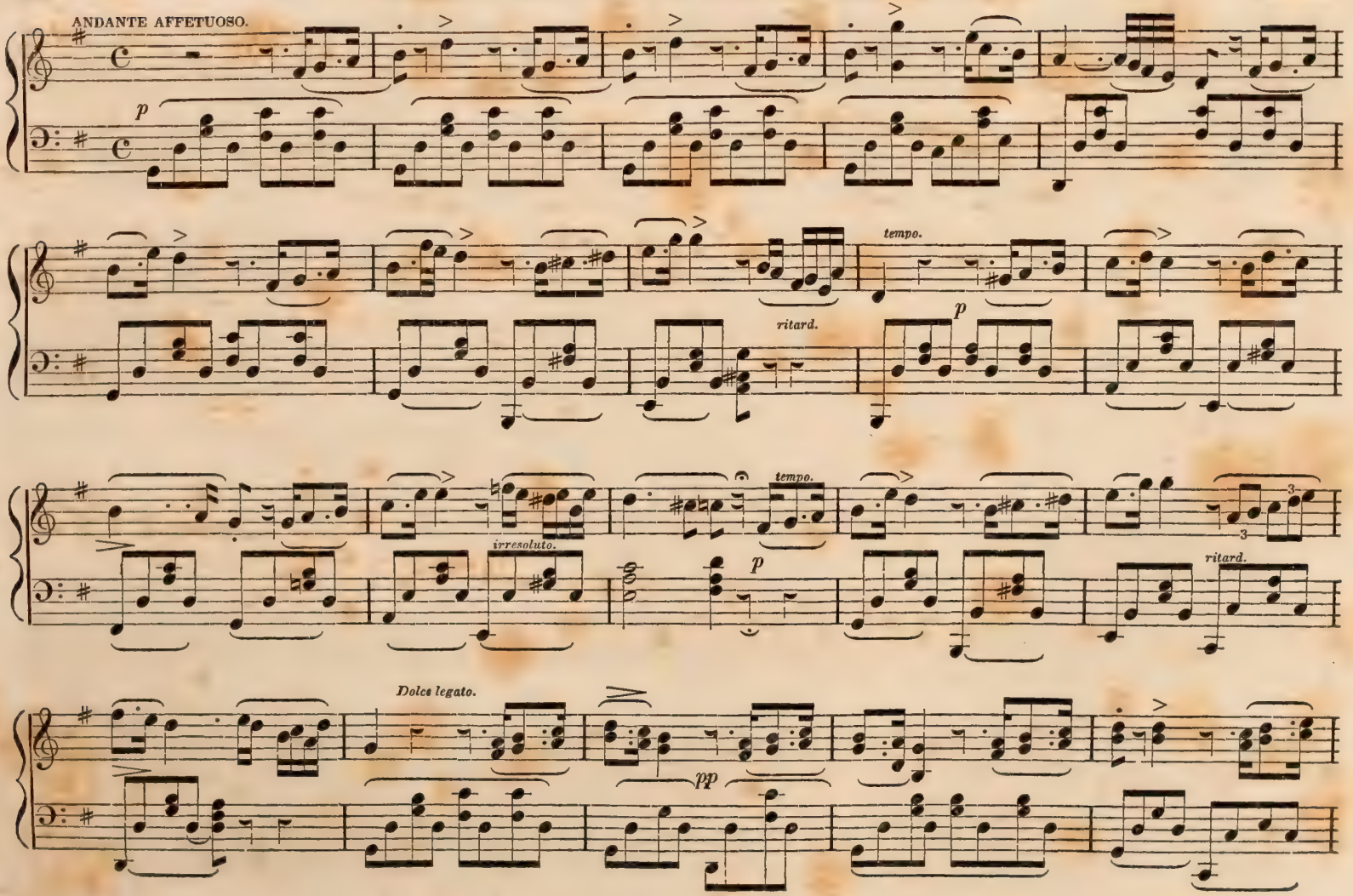

ANIMATO.
ff
MODERATO.
(Diminish the time by degrees.)
diminuendo.
e ritardo.
tempo.
p

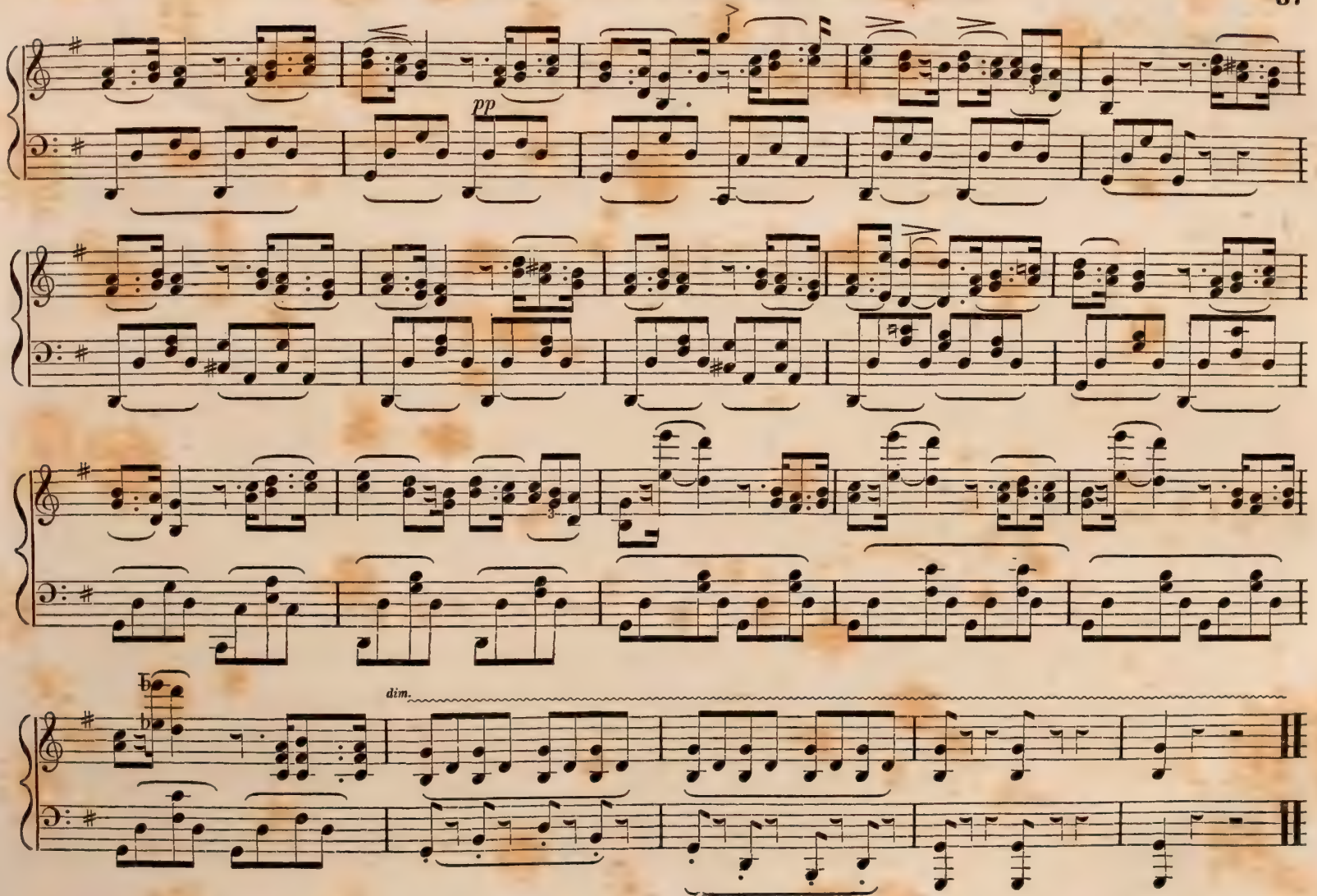

ALLEGRO CON SPIRITO.
irresoluto.
cres.
dim.
p
pp
ff
un poco piu vivo.
BIS.
BIS.
cres. e stringendo.
BIS.
8va
loco
f
crescendo.
ff
ped. ff

O! I REMEMBER WELL....*French Ballad.*



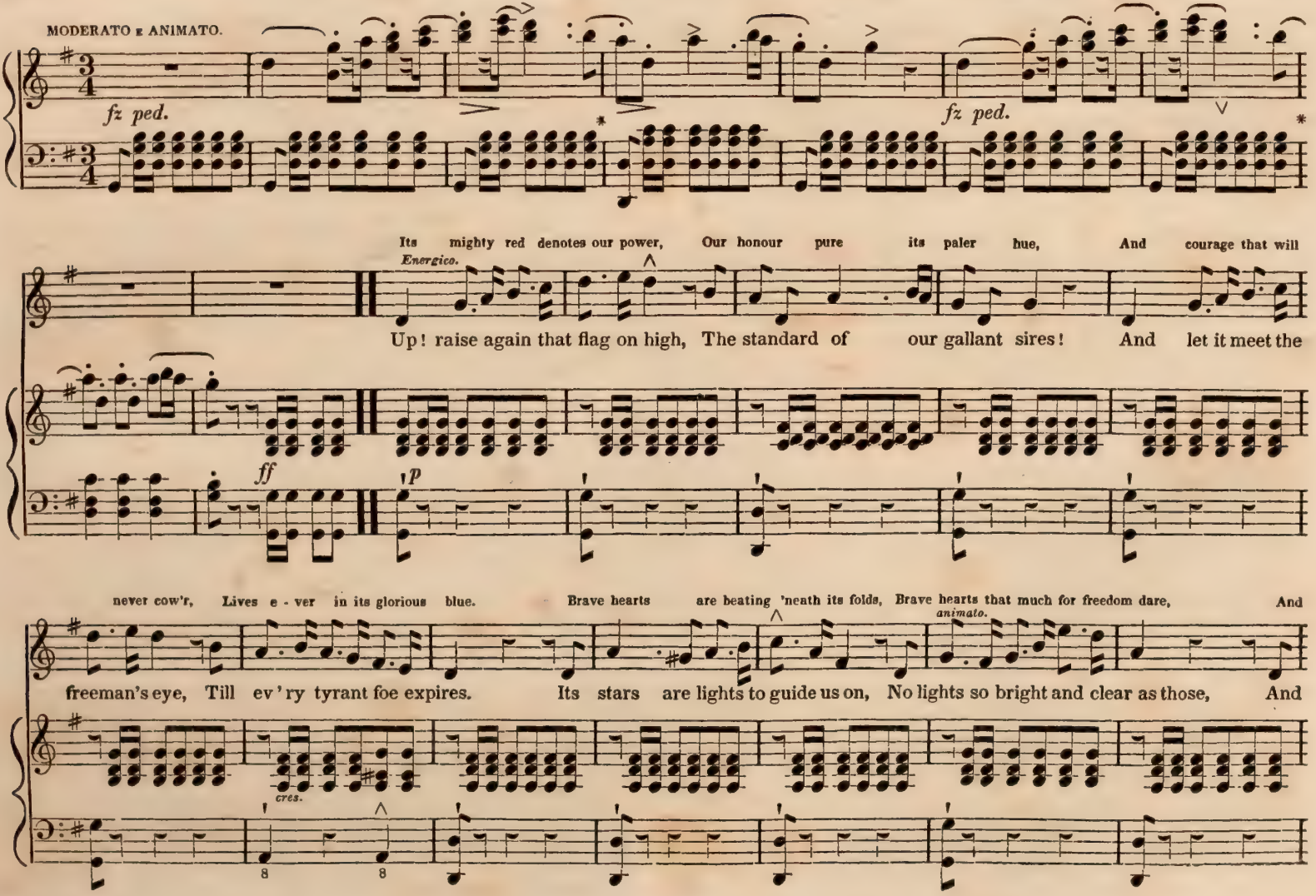

abandonment.
cres.
Forth from my cot I'd roam, Leaving my own loved bow'r To welcome my hunter home. He is gone, I am lone, Joy is no more for
agitato.
pp
ad lib.
tempo.
me! For my hopes lie with him, Under the linden tree. Oft, at the ev'ning hour, Forth from my cot I'd roam,
piu lento.
Leaving my own loved bow'r, To welcome my hunter home.
piu lento.
cres.
cres.
mf
p
O! he is silent now, Whose voice was ever gay,
Upon whose fearless brow Joy's smile was wont to play.
The summer comes with flow'rs To grace our own burn side,
But when will he return, To cheer his lonely bride!

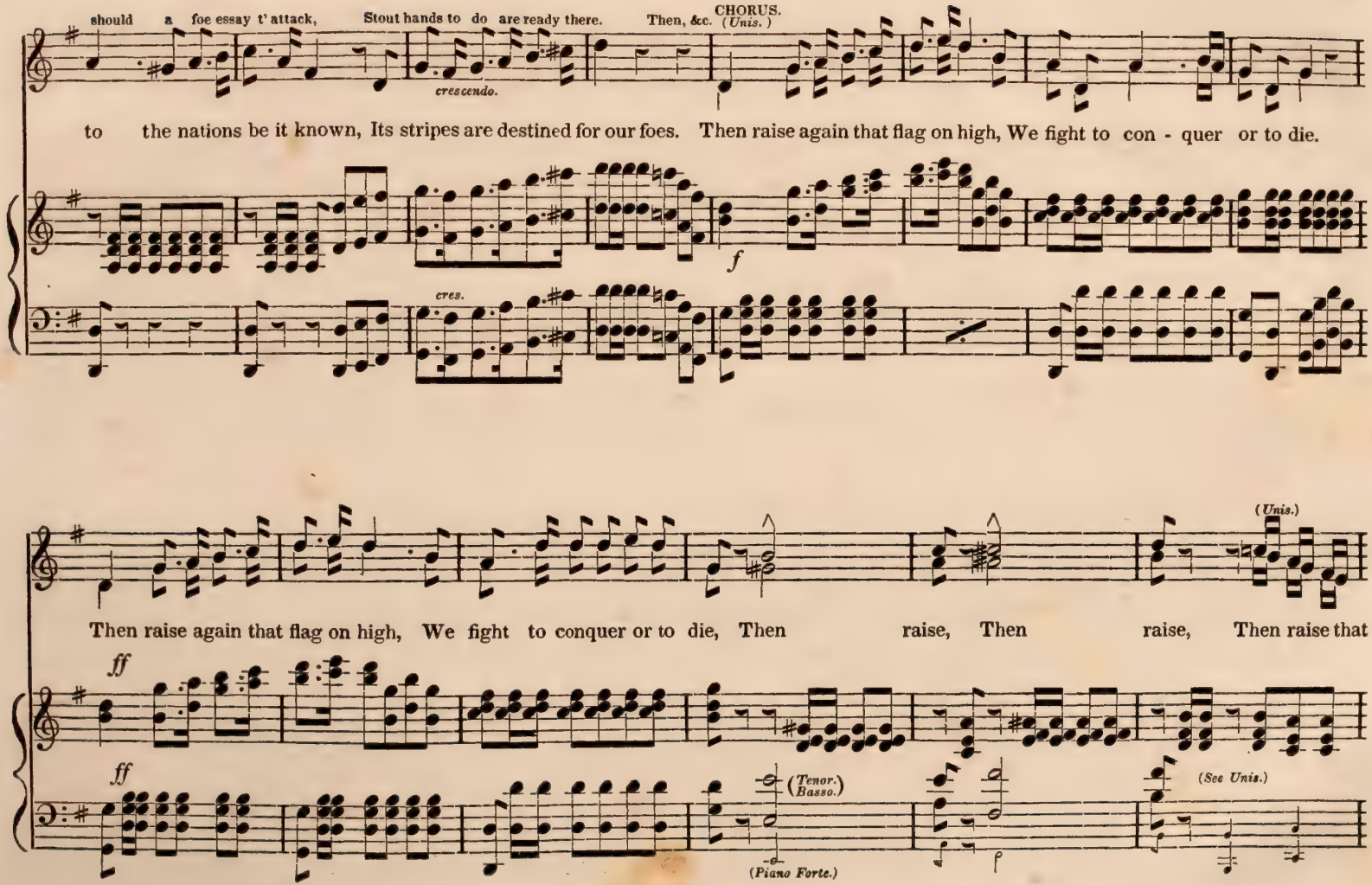

ANDANTE AFFETUOSO.
p
tempo.
ritard.
p
tempo.
irresoluto.
p
ritard.
Dolce legato.
pp

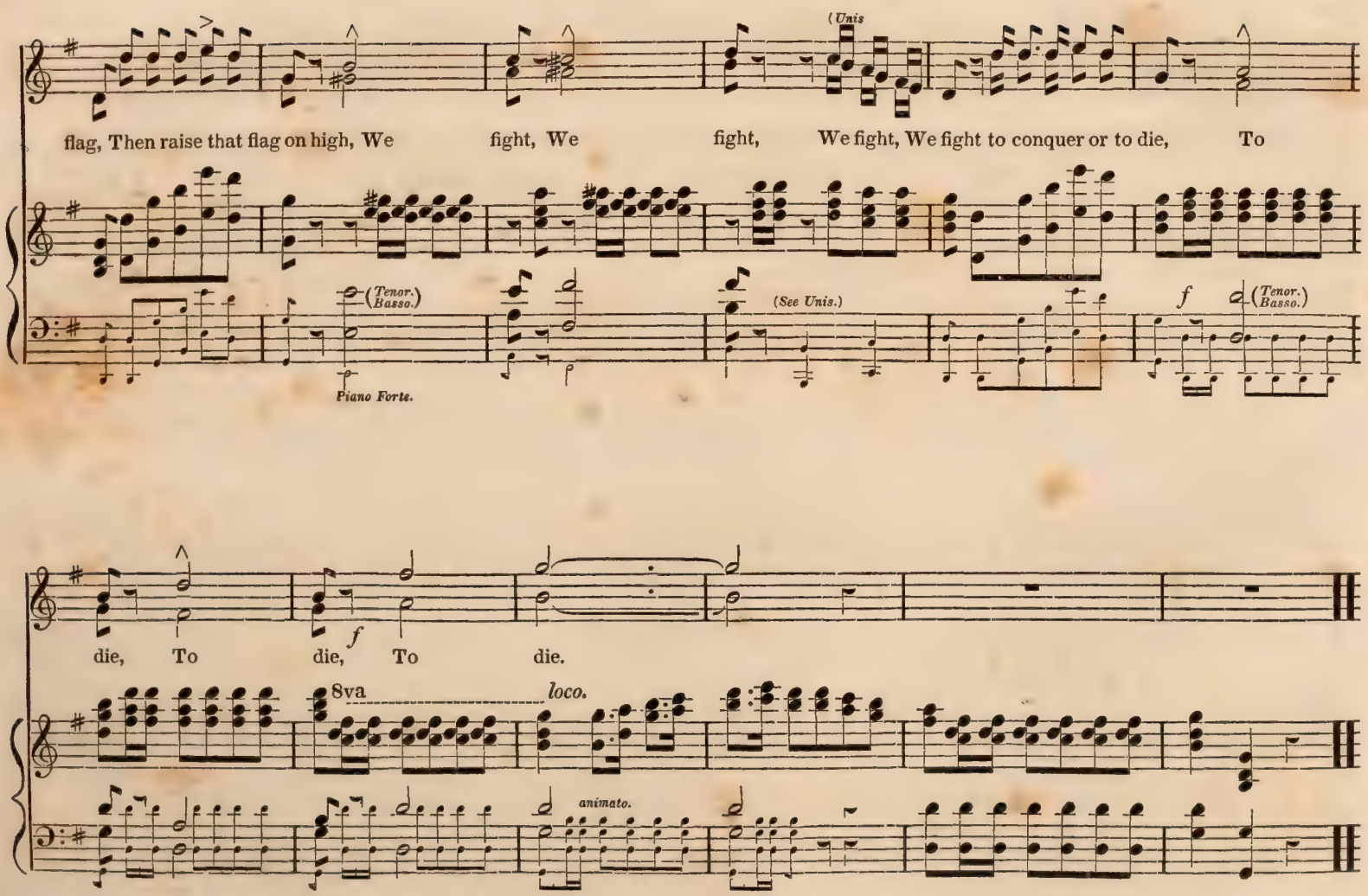

pp
dim.

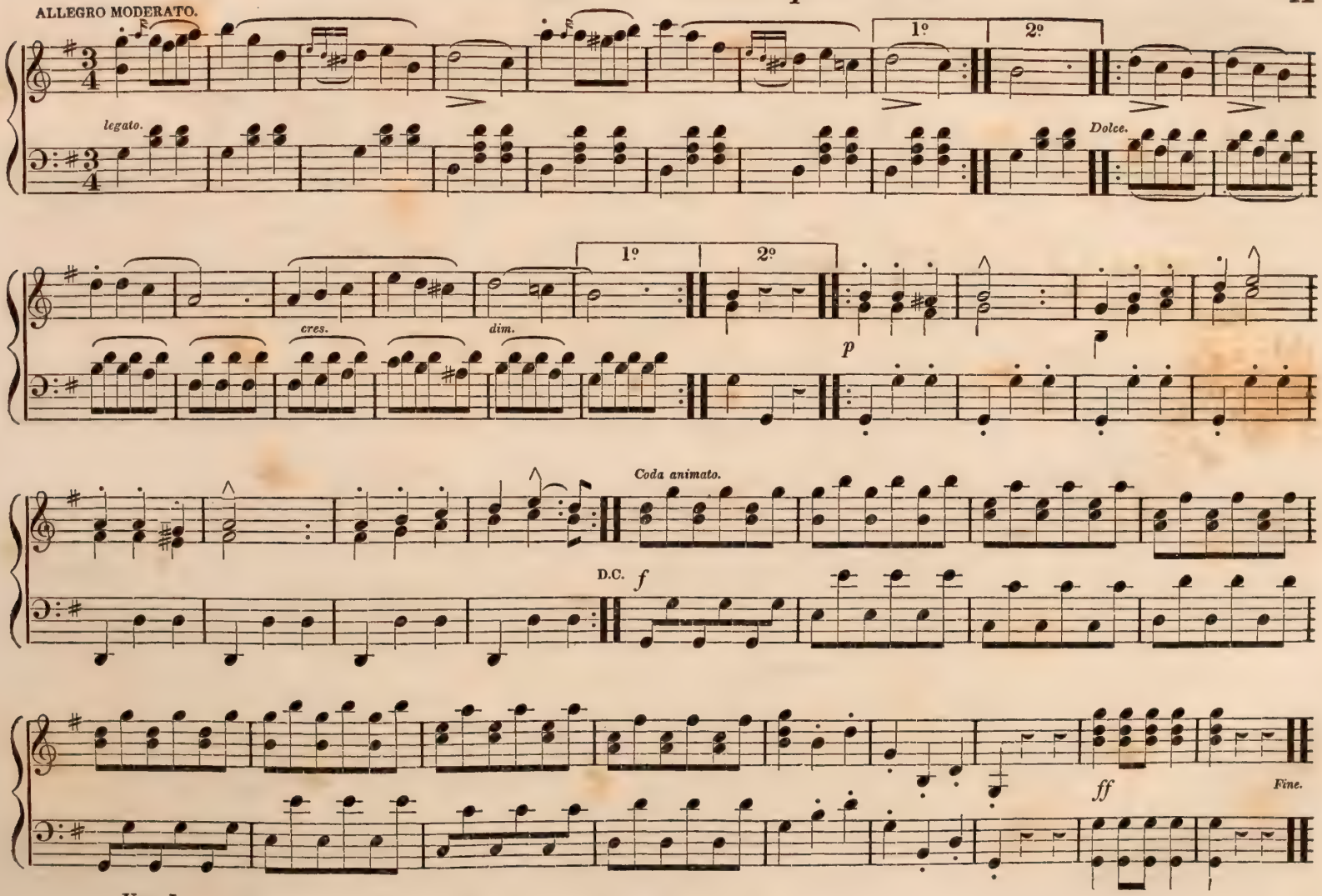
OUR FLAG.... *A Song.*

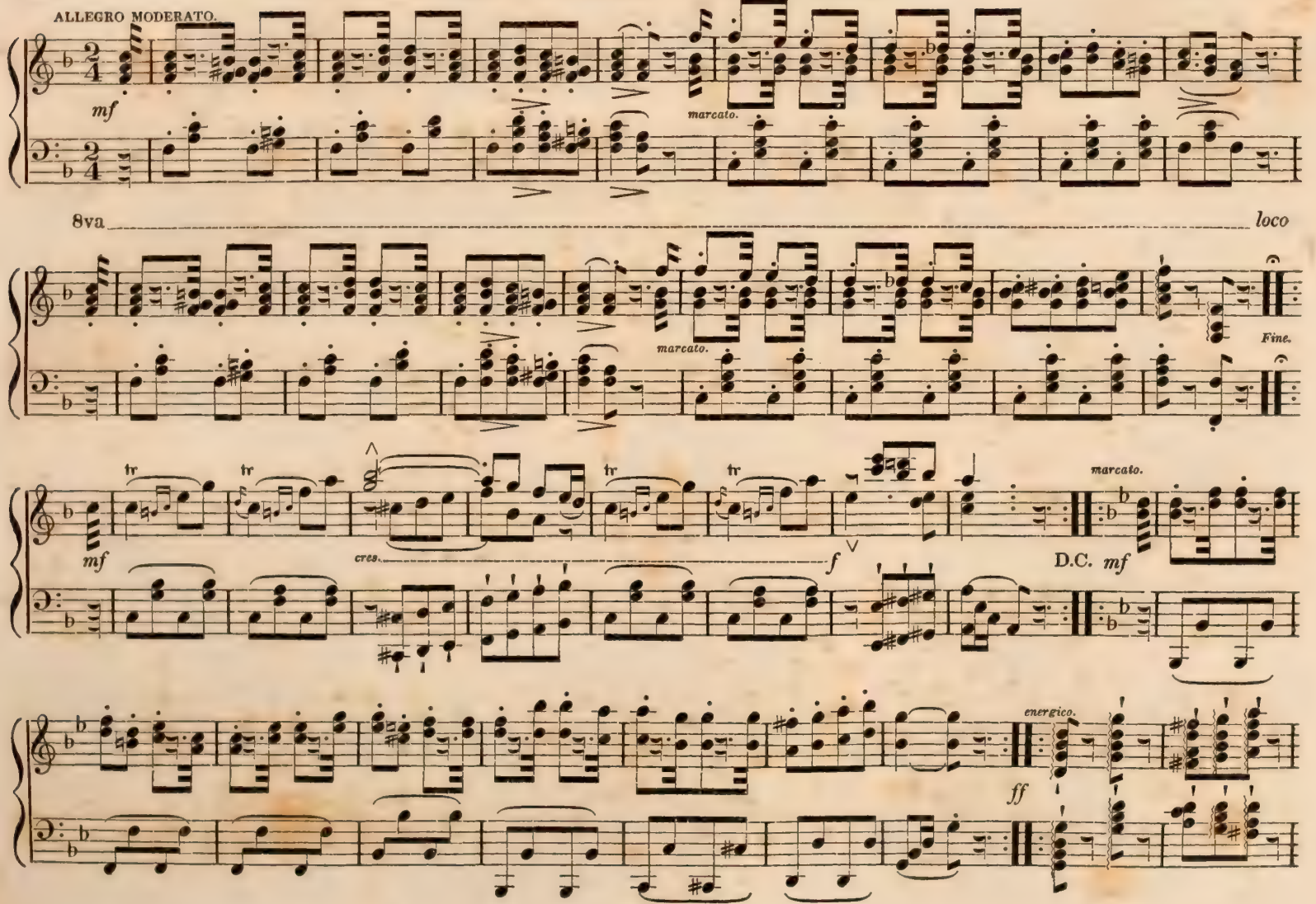
Poetry by Dr. English.—Music by Donizetti.

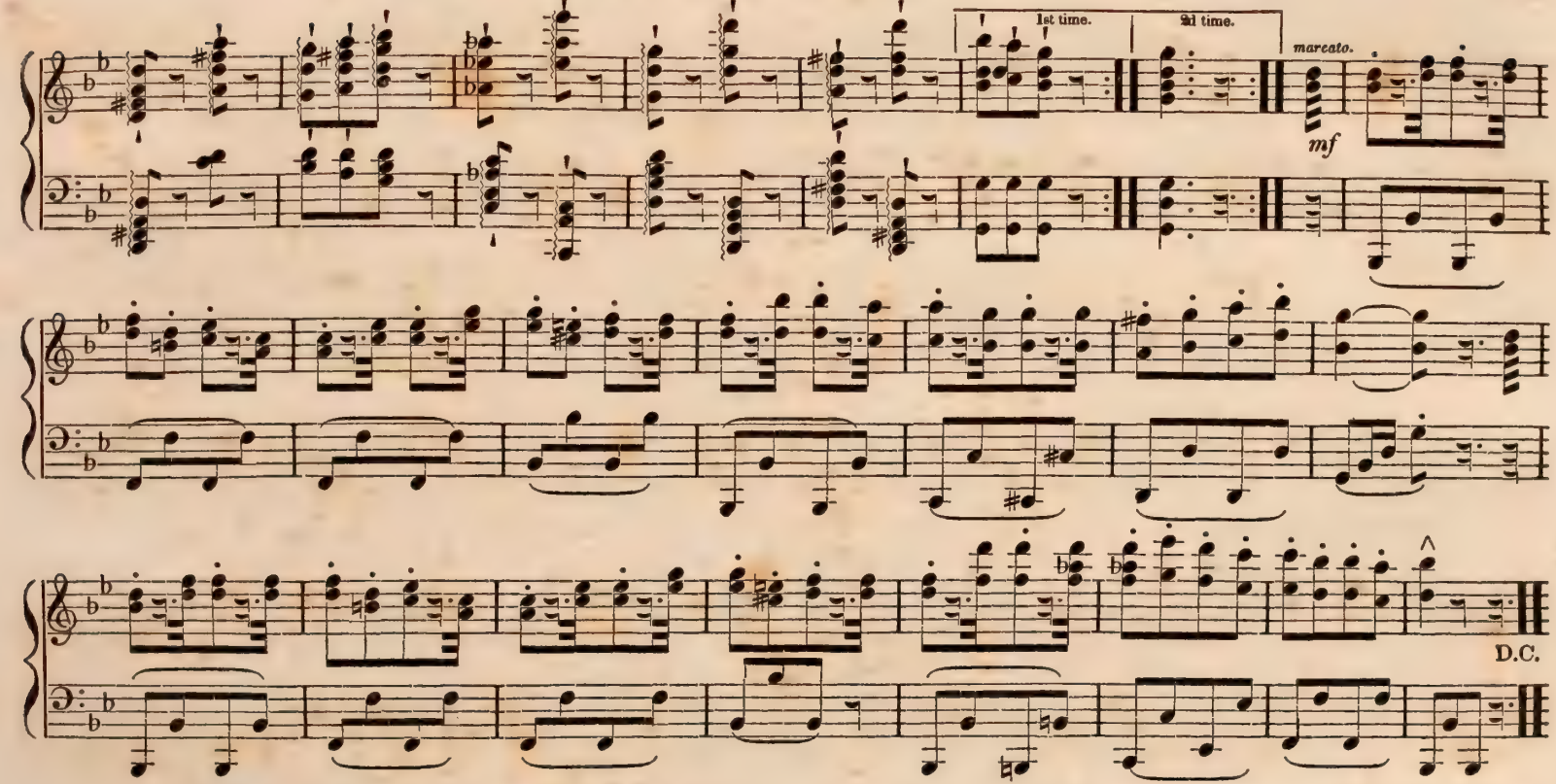



should a foe essay t' attack, Stout hands to do are ready there. Then, &c.
CHORUS.
(Unis.)
crescendo.
to the nations be it known, Its stripes are destined for our foes. Then raise again that flag on high, We fight to con - quer or to die.
f
cres.
(Unis.)
Then raise again that flag on high, We fight to conquer or to die, Then raise, Then raise, Then raise that
ff
ff
(Tenor. Basso.)
(Piano Forte.)
(See Unis.)

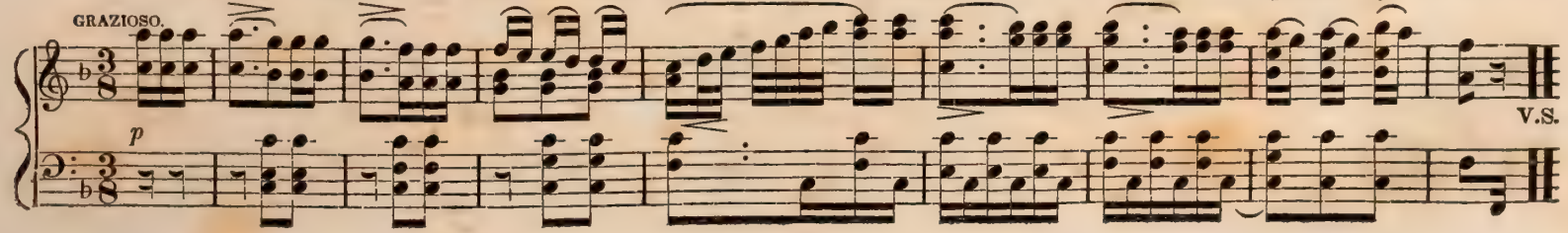

(Unis
flag, Then raise that flag on high, We fight, We fight, We fight, We fight to conquer or to die, To
(Tenor. Basso.)
Piano Forte.
(See Unis.)
f
(Tenor. Basso.)
die, To die, To die.
f
8va
loco.
animato.

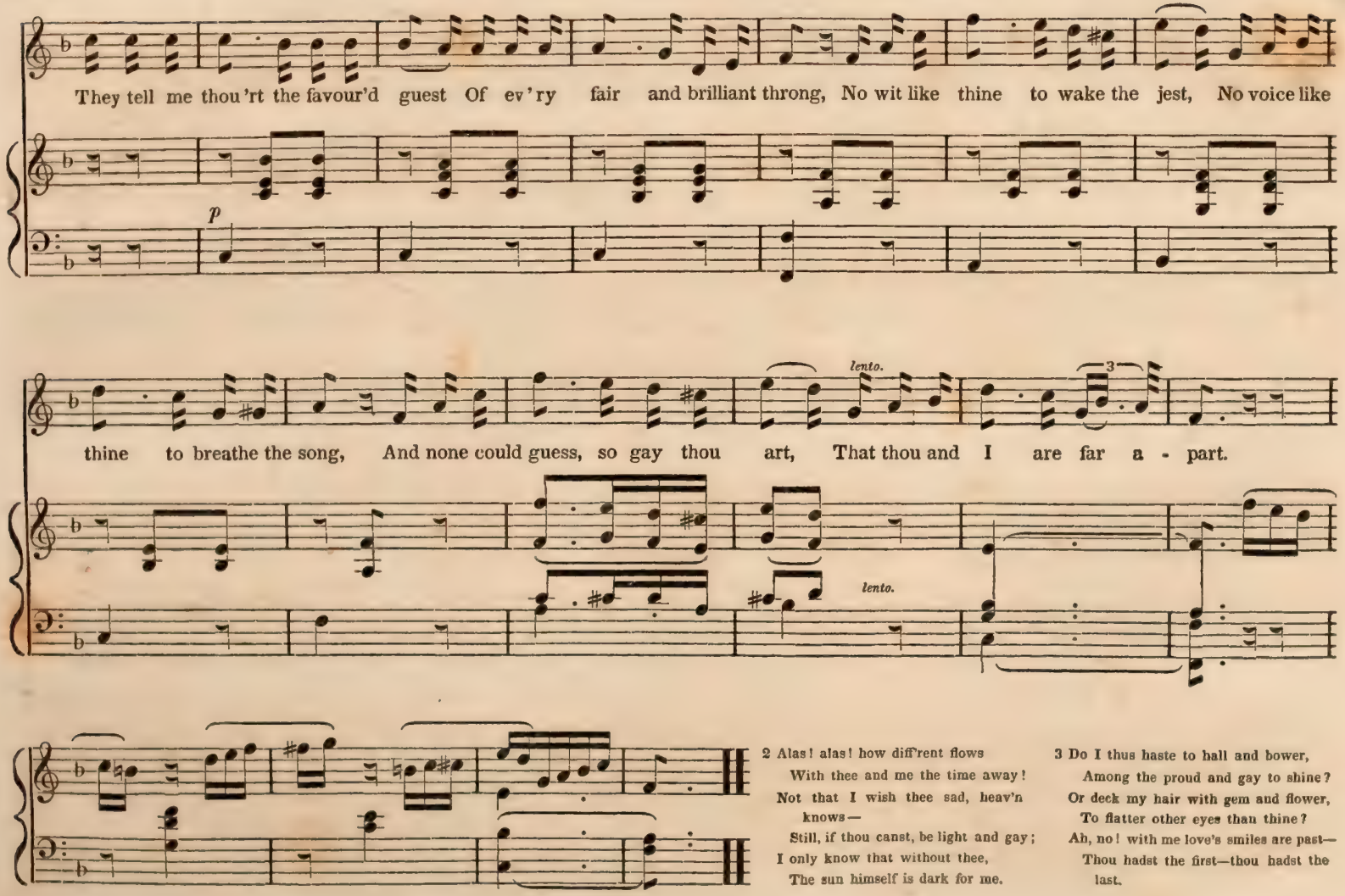

ALLEGRO MODERATO.
legato.
1º
2º
Dolce.
cres.
dim.
p
Coda animato.
D.C.
f
ff
Fine.


ALLEGRO MODERATO.
mf
marcato.
8va
loco
marcato.
Fine.
tr
tr
tr
tr
mf
cres.
f
marcato.
D.C. mf
energico.
ff



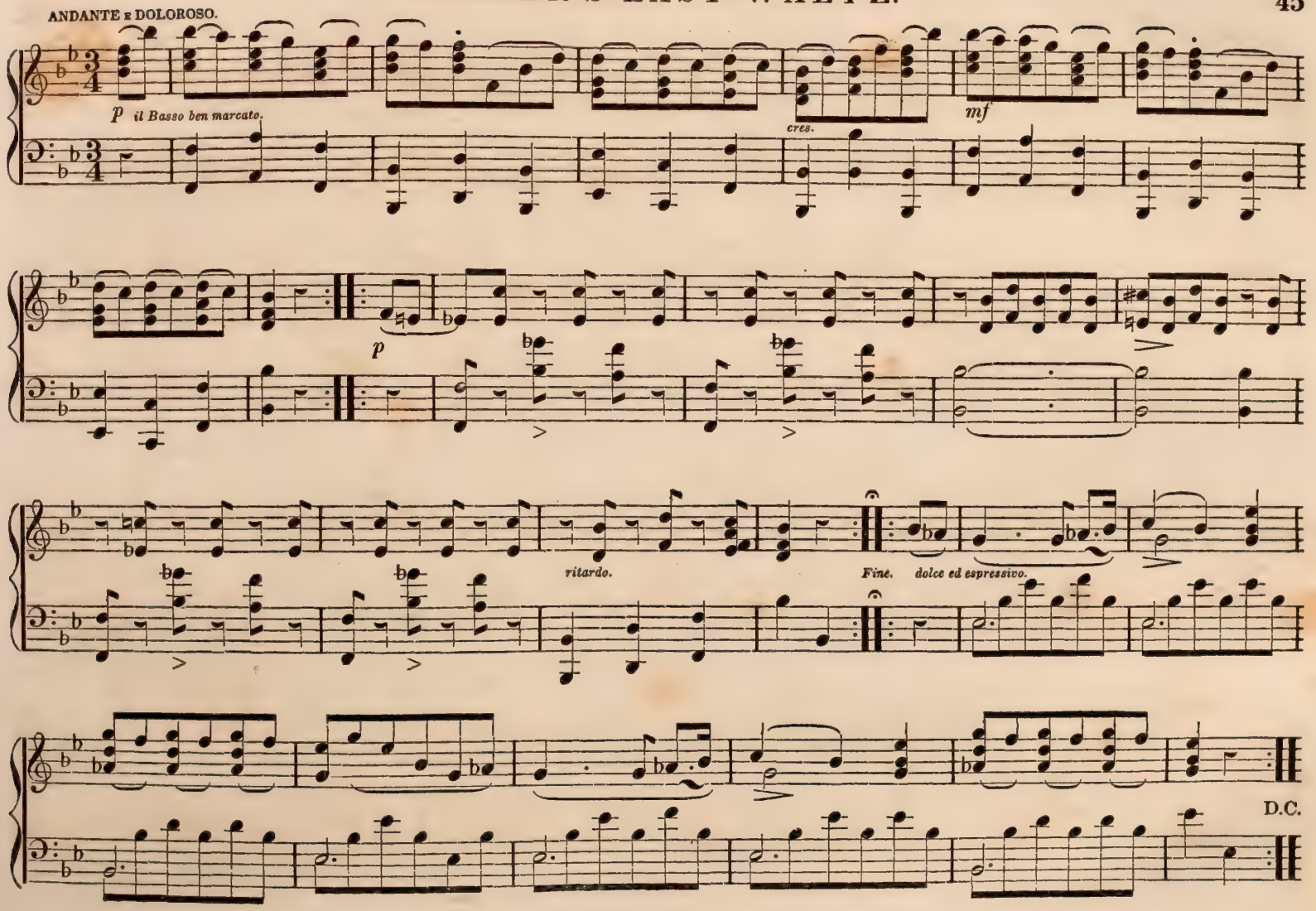
THE FAVOURED GUEST.... *A Ballad.* Written and composed by Th. Moore.



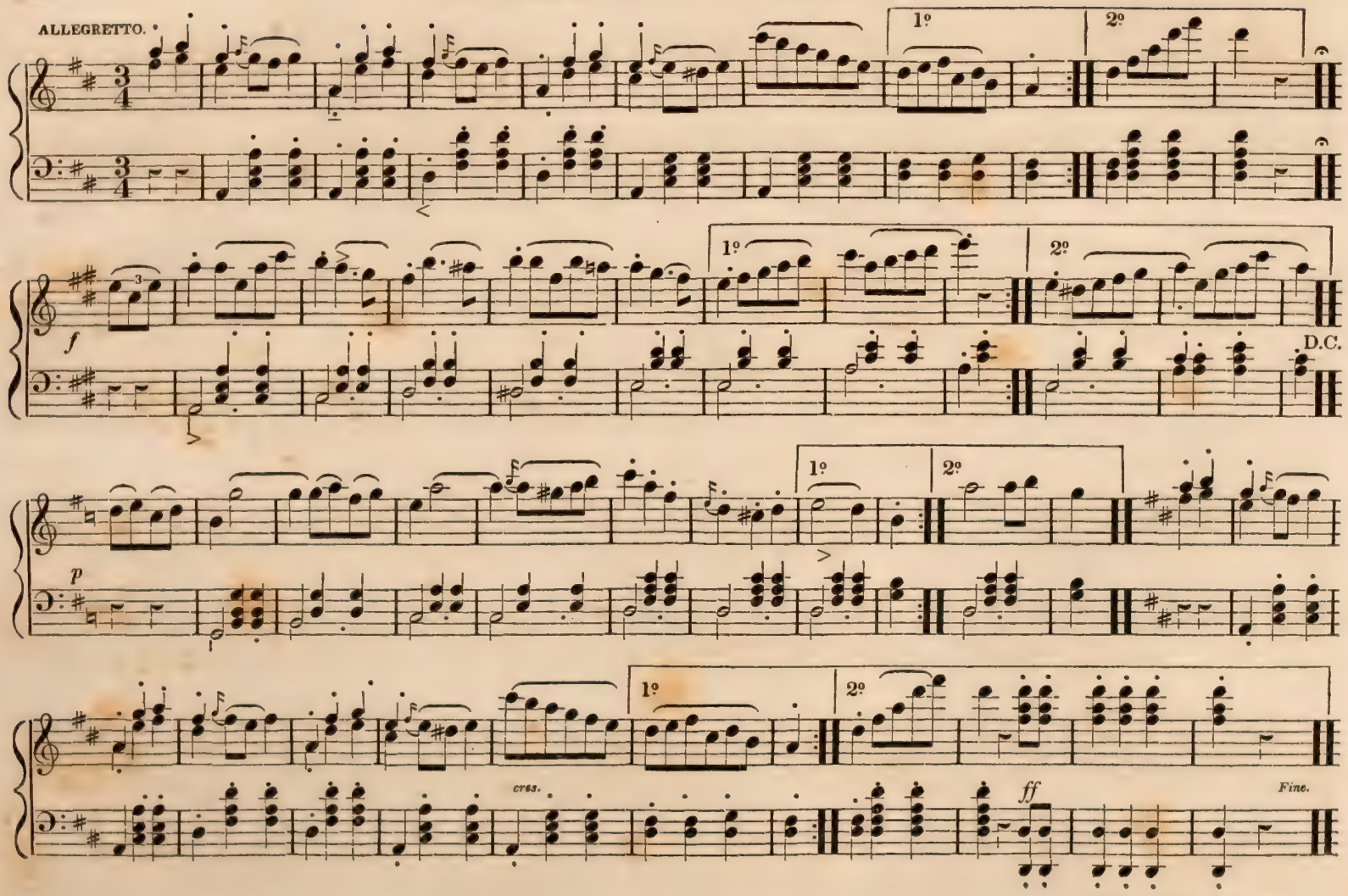


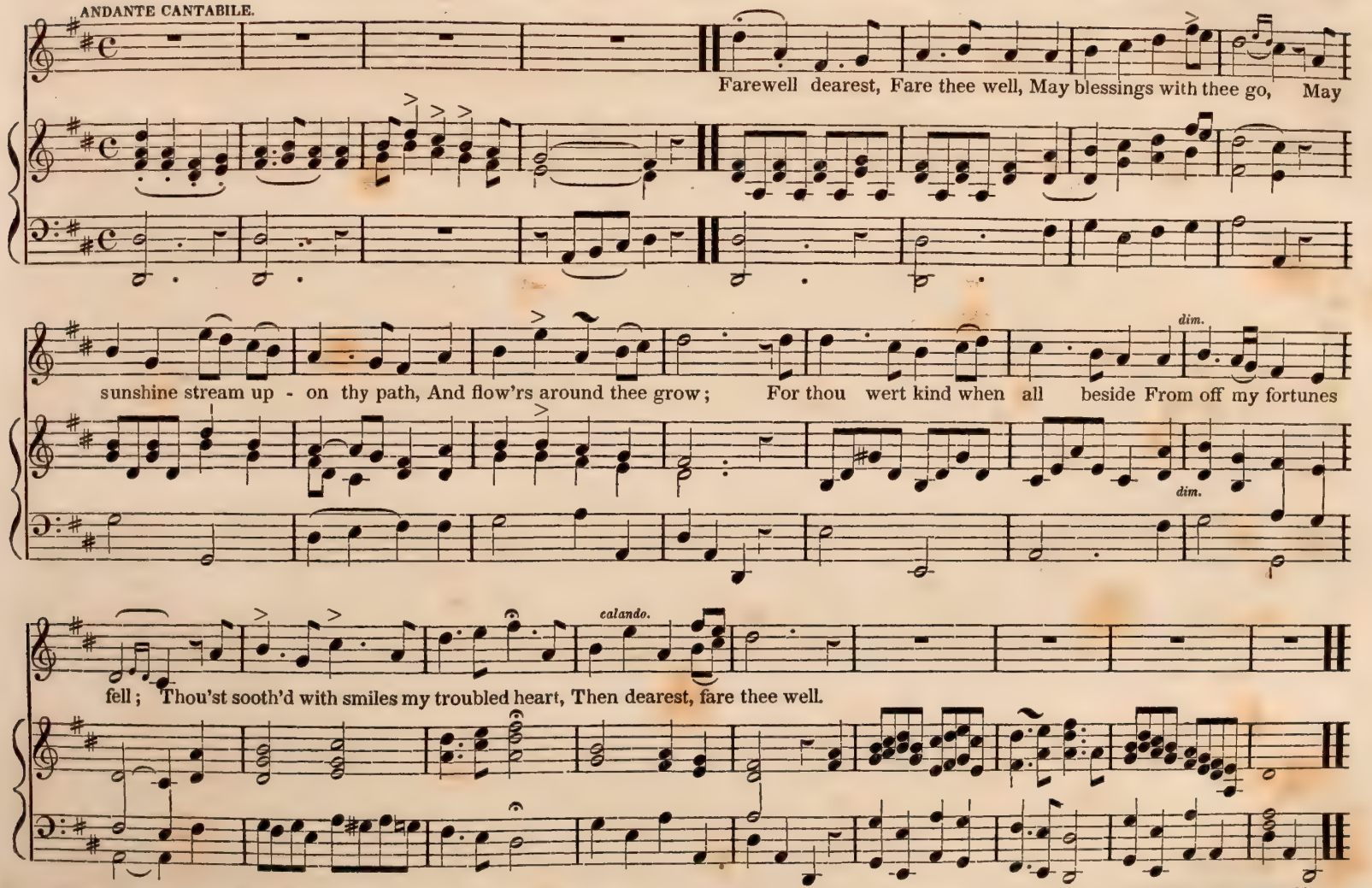
2 Alas! alas! how diff'rent flows
With thee and me the time away!
Not that I wish thee sad, heav'n knows—
Still, if thou canst, be light and gay;
I only know that without thee,
The sun himself is dark for me.

3 Do I thus haste to hall and bower,
Among the proud and gay to shine?
Or deck my hair with gem and flower,
To flatter other eyes than thine?
Ah, no! with me love's smiles are past—
Thou hadst the first—thou hadst the last.


ANDANTE E DOLOROSO.
p il Basso ben marcato.
cres.
mf
p
ritardo.
Fine.
dolce ed espressivo.
D.C.

BOLERO.... from Domino Noir.

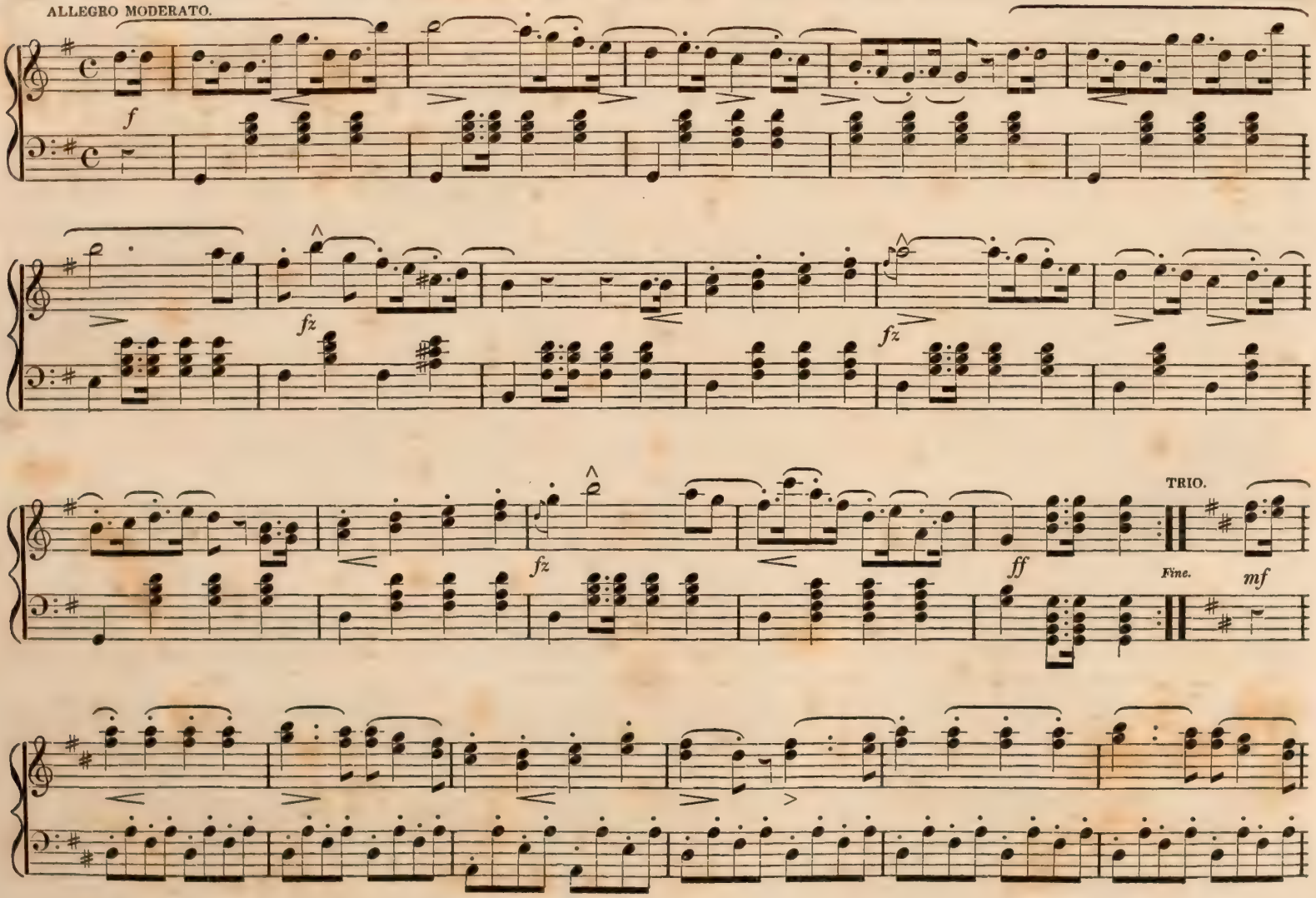


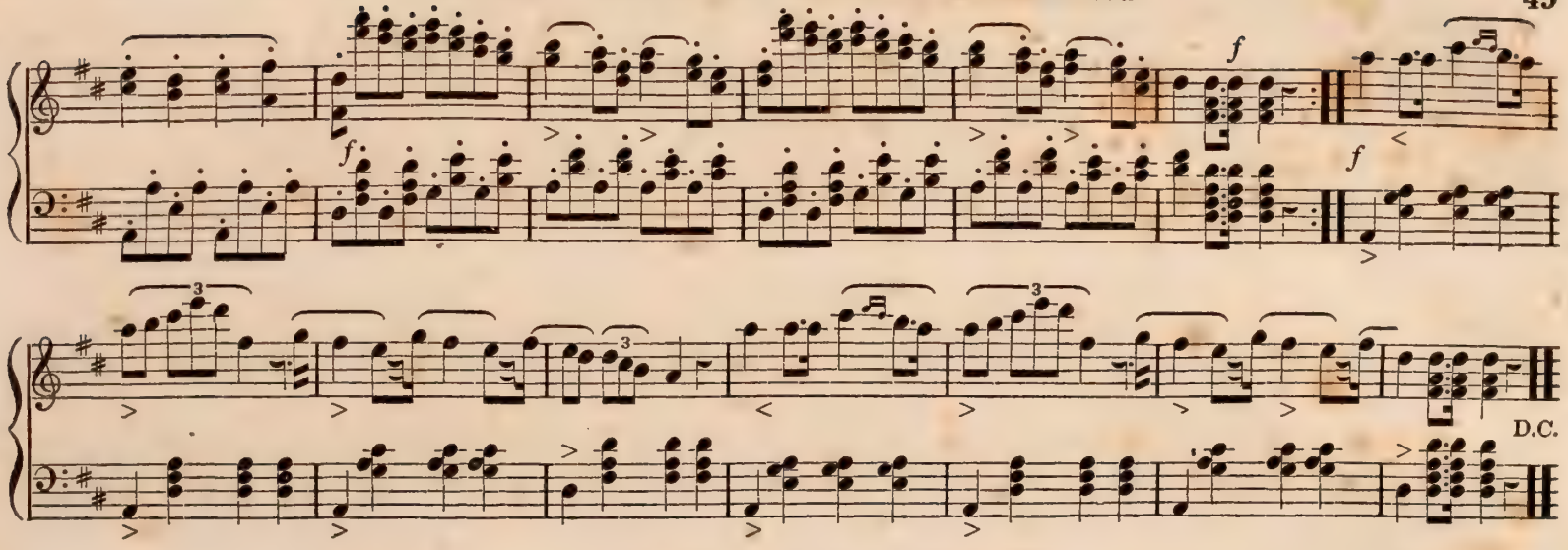


2. Farewell, dearest—may those smiles
That o'er all hearts have shone,
Now turn and throw their blessed power,
Like sunlight on thine own;
And may the joy which thou hast given
For ever with thee dwell,
Sweet thoughts and pleasing dreams be thine,
And, dearest, fare thee well!

CLAUDIAN'S MARCH..... From Norma.

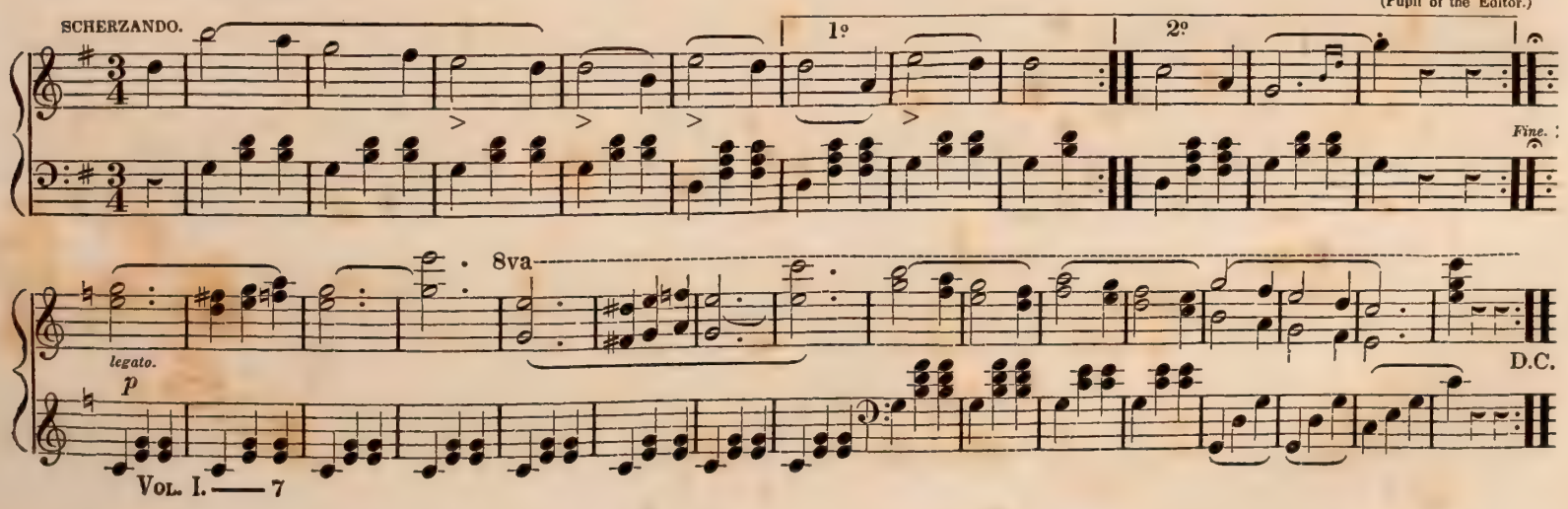
Bellini.



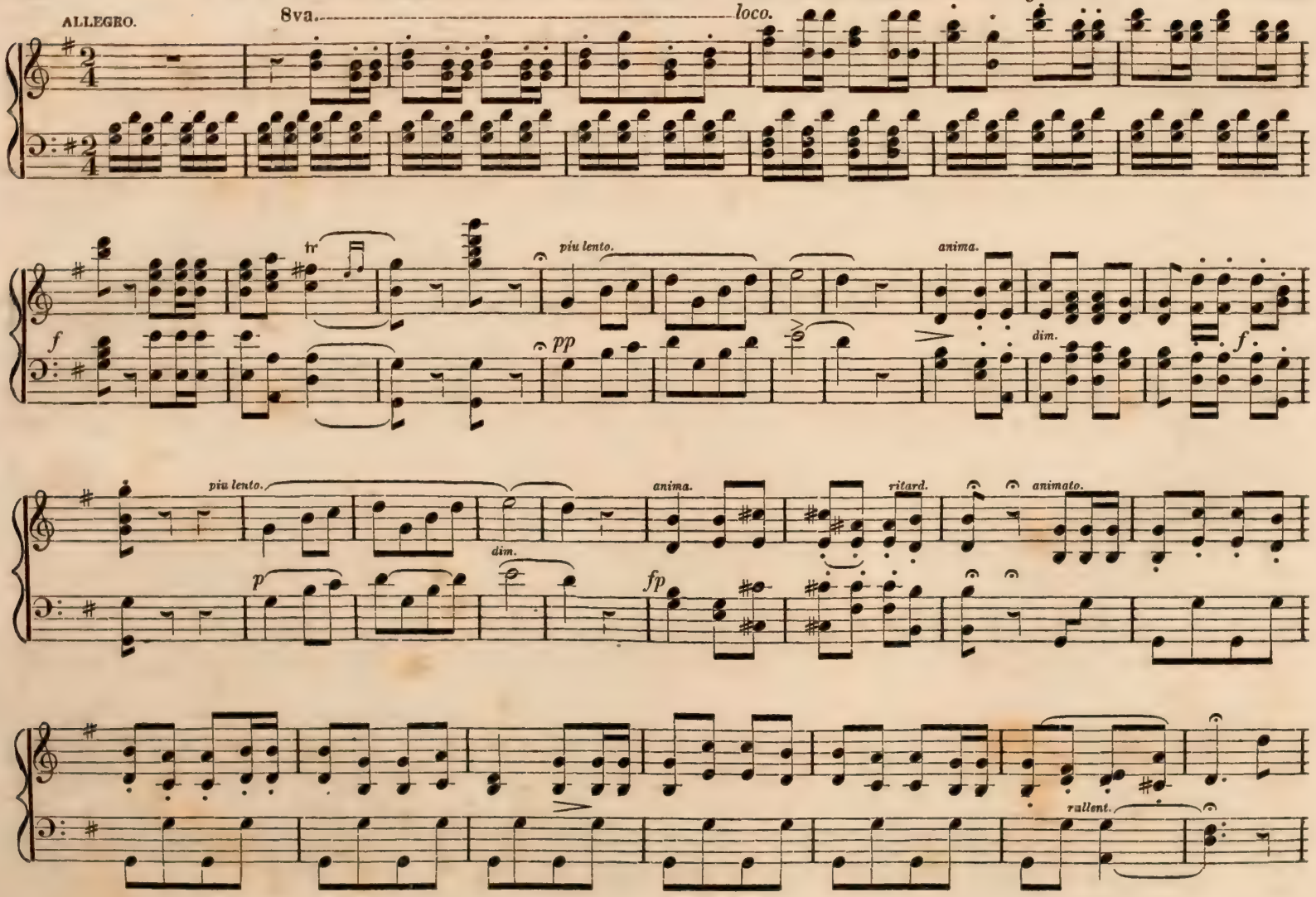


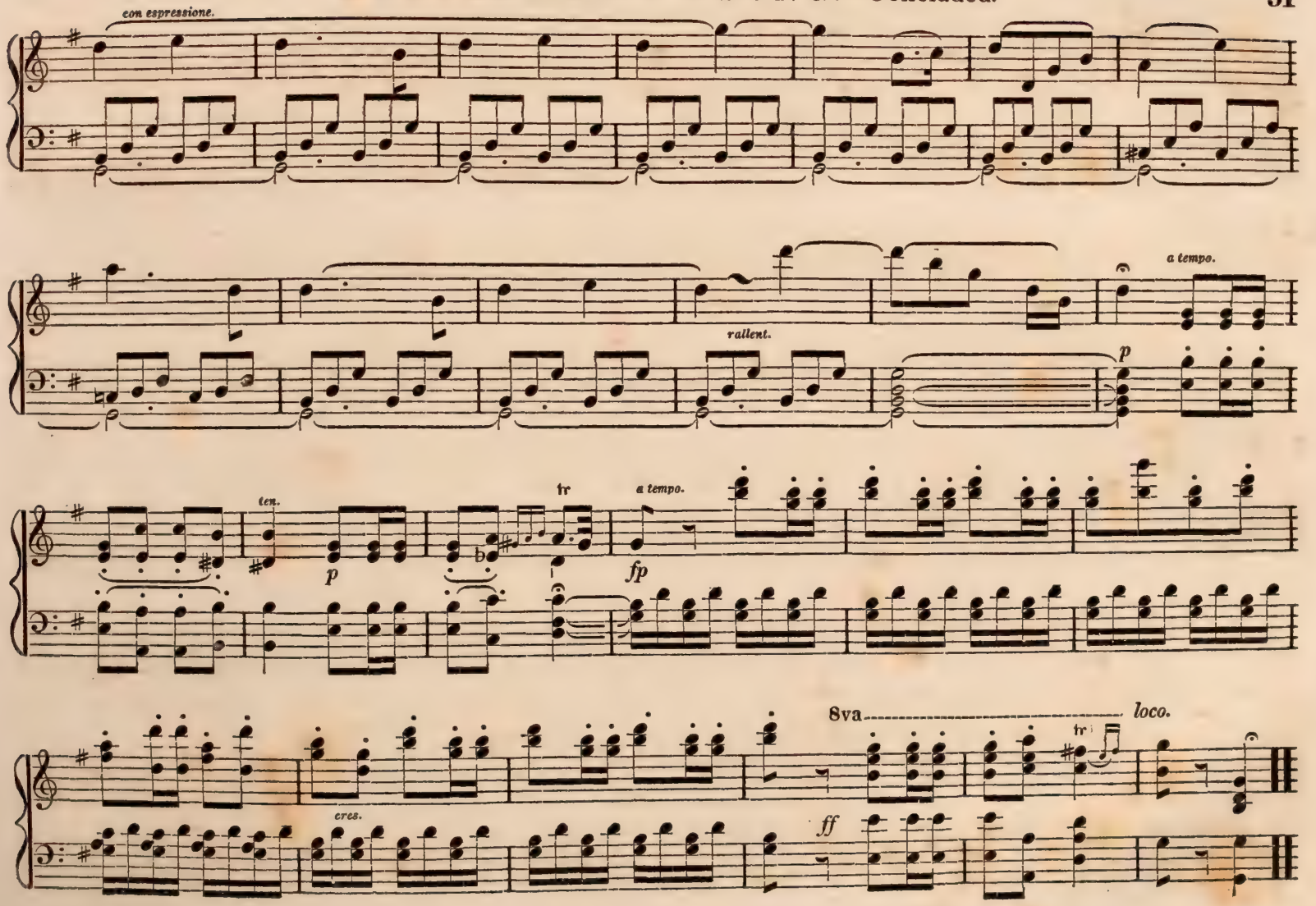
IRENE WALTZ.

J. R. Jennings.
(Pupil of the Editor.)



THE POSTILION'S SONG... from the Postilion of Lonjumeau. A. Adam.

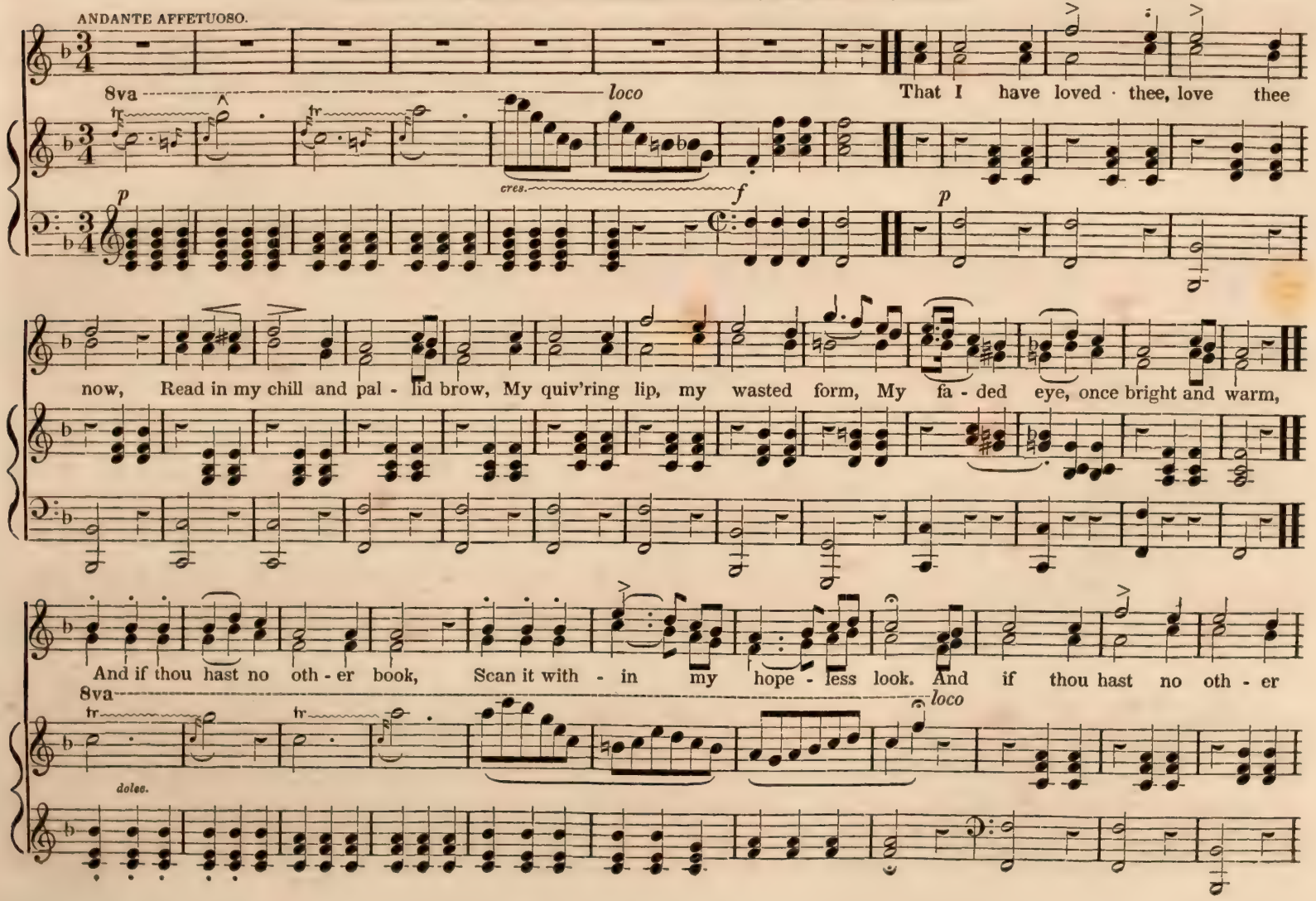


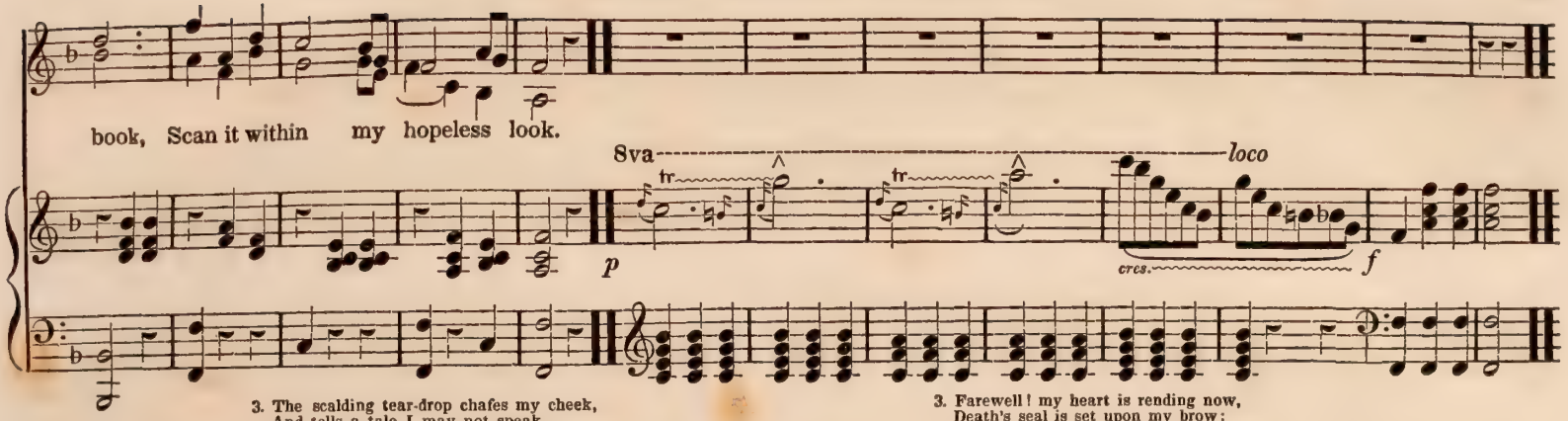

con espressione.
rallent.
a tempo.
p
ten.
p
tr
a tempo.
fp
8va
loco.
tr
cres.
ff

DESERTION..... *A Song or Duett.*

Words by Dr. English.

ADAPTED TO A BEAUTIFUL AIR COMPOSED BY W. H. F., ARRANGED BY C. JARVIS.

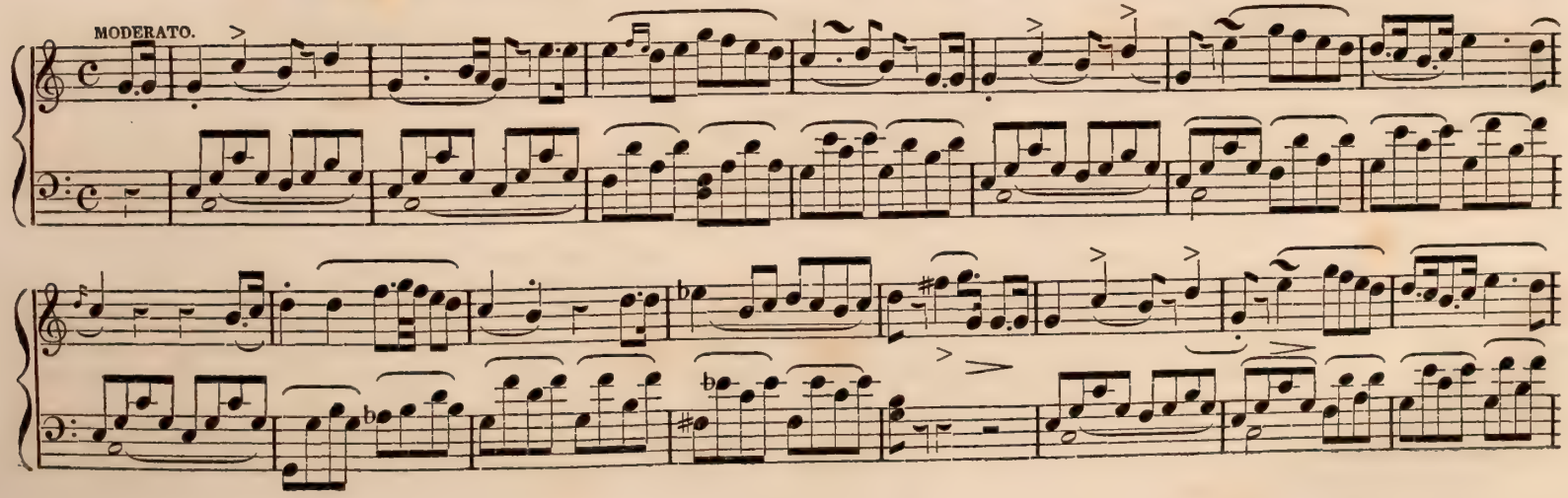


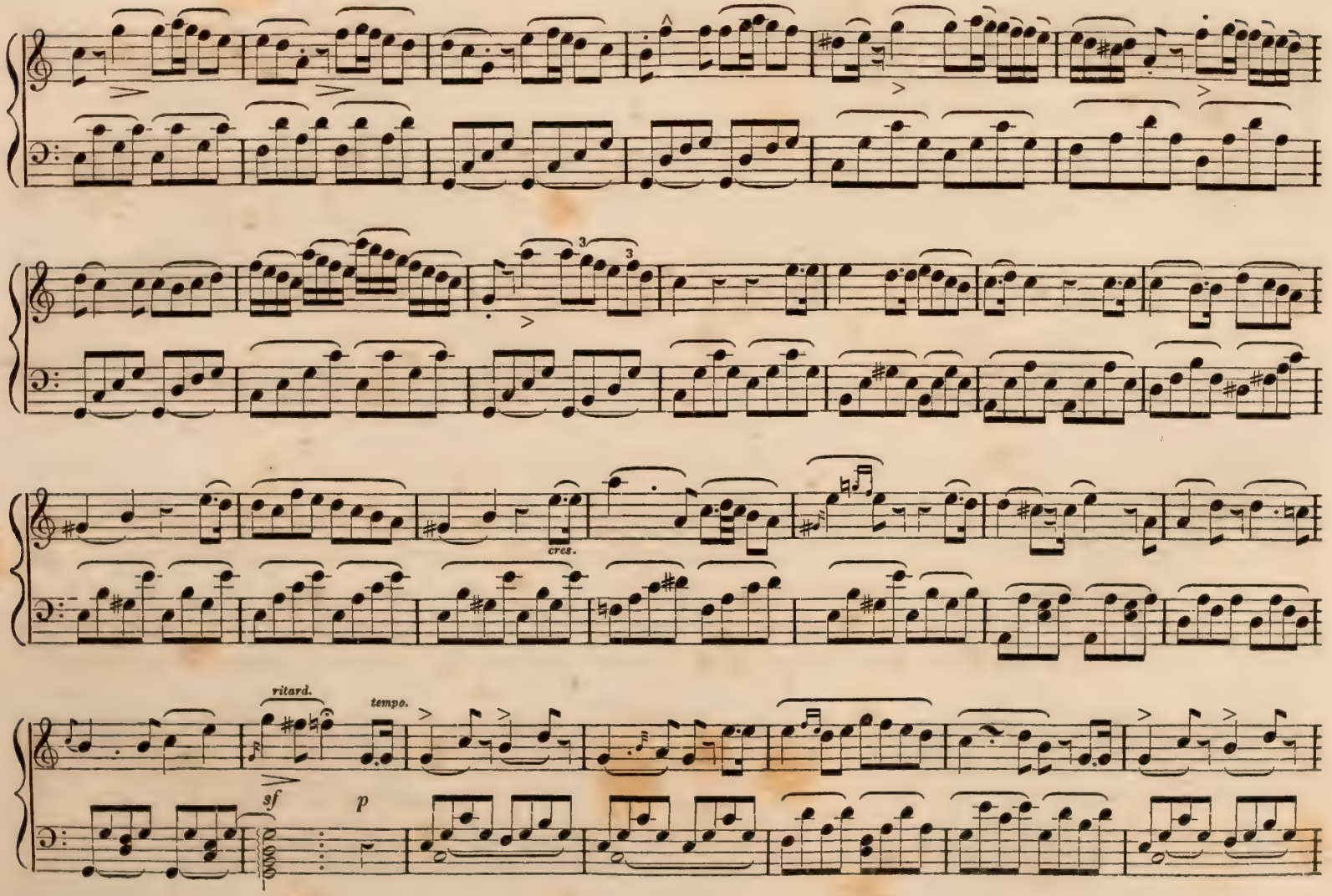


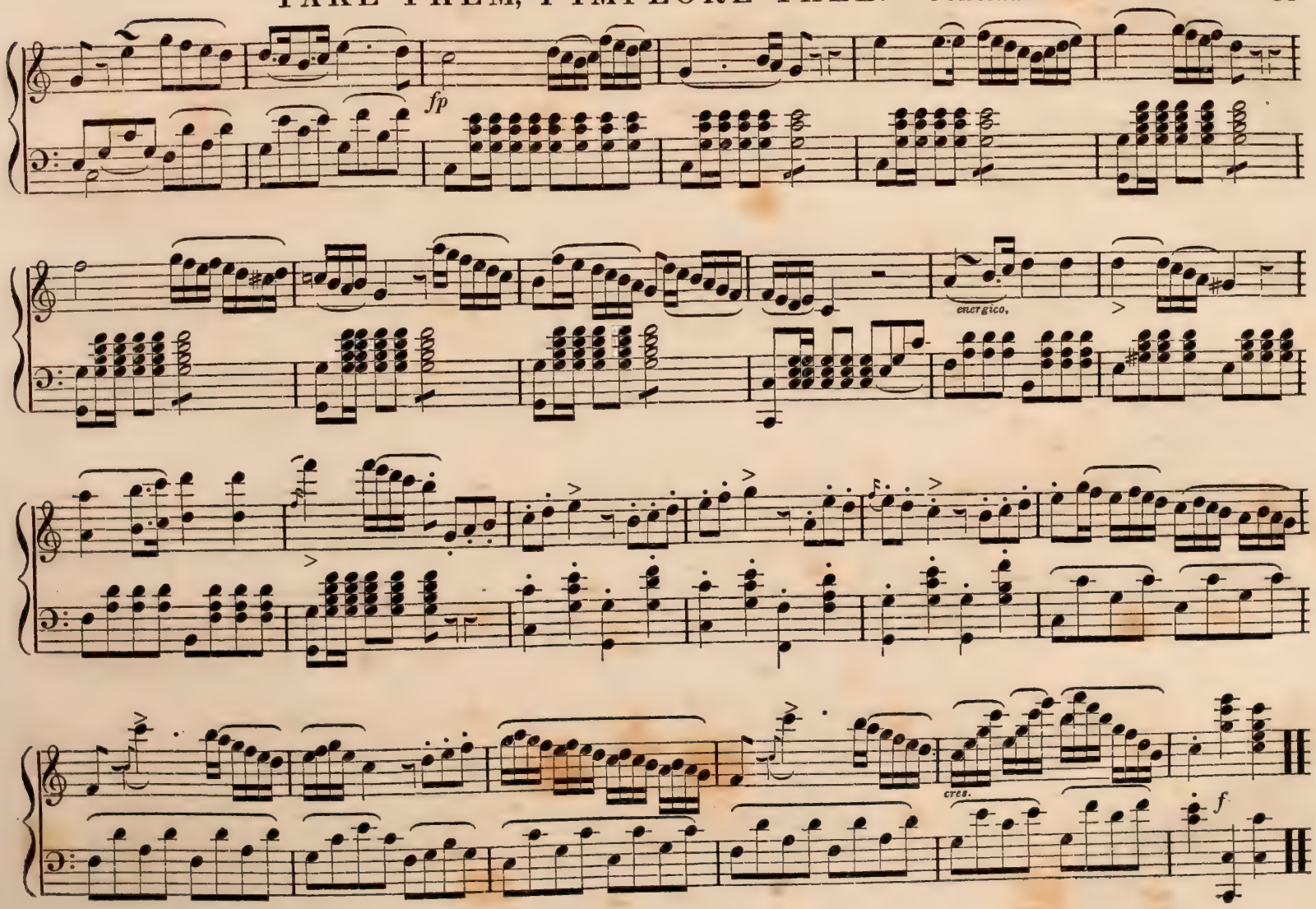
3. The scalding tear-drop chafes my cheek,
And tells a tale I may not speak,
While o'er my spirit mem'ry throws
The fragrance of her faded rose,
Whose very sweetness tells a tale
Of blossoms scattered to the gale.

3. Farewell! my heart is rending now,
Death's seal is set upon my brow;
But like the swan whose music note
Bursts only from her dying throat,
The final words I breathe shall be
A heartfelt prayer to heaven for thee.

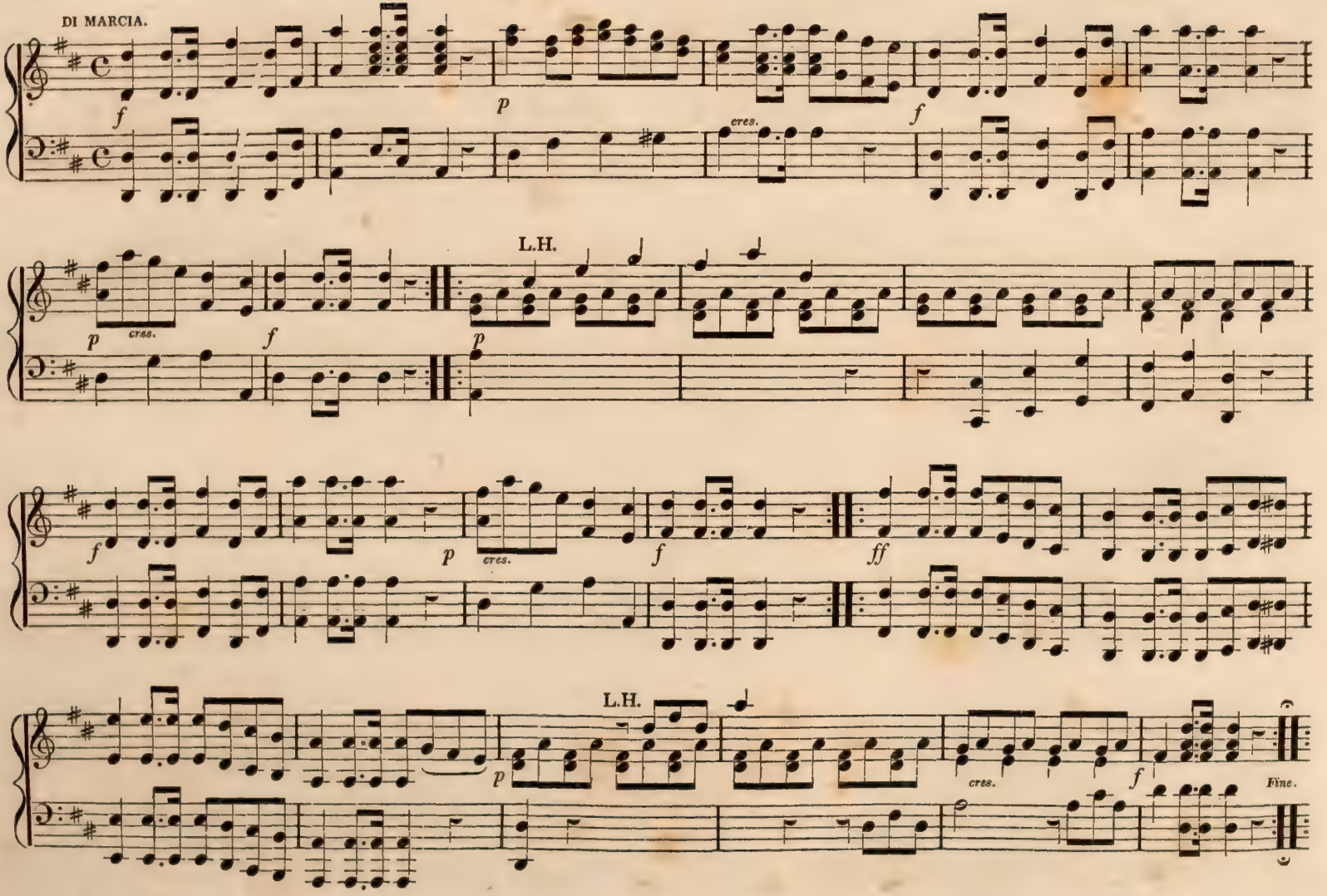
TAKE THEM, I IMPLORE THEE....From Norma. Bellini.

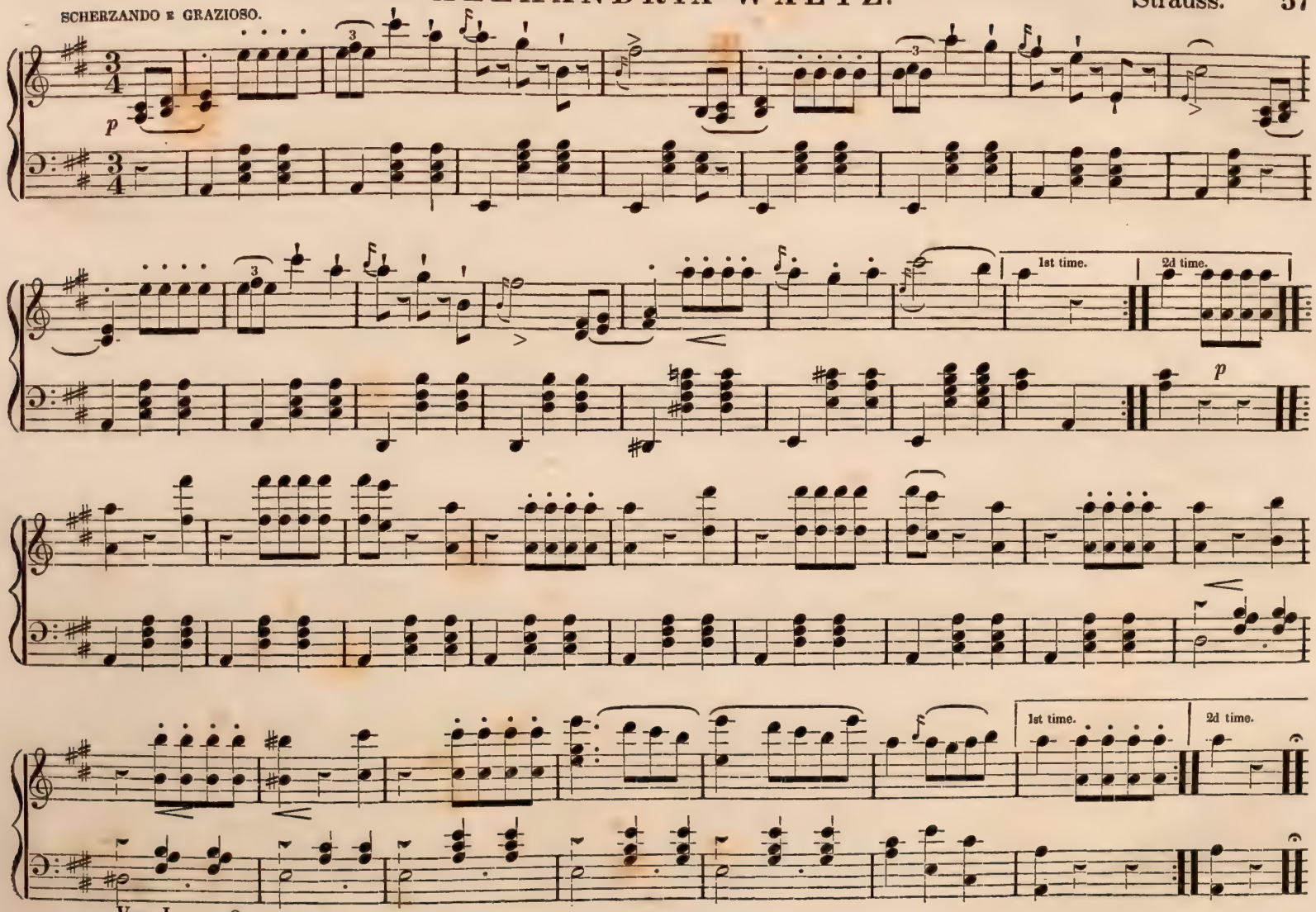



cres.
ritard.
tempo.
sf
p

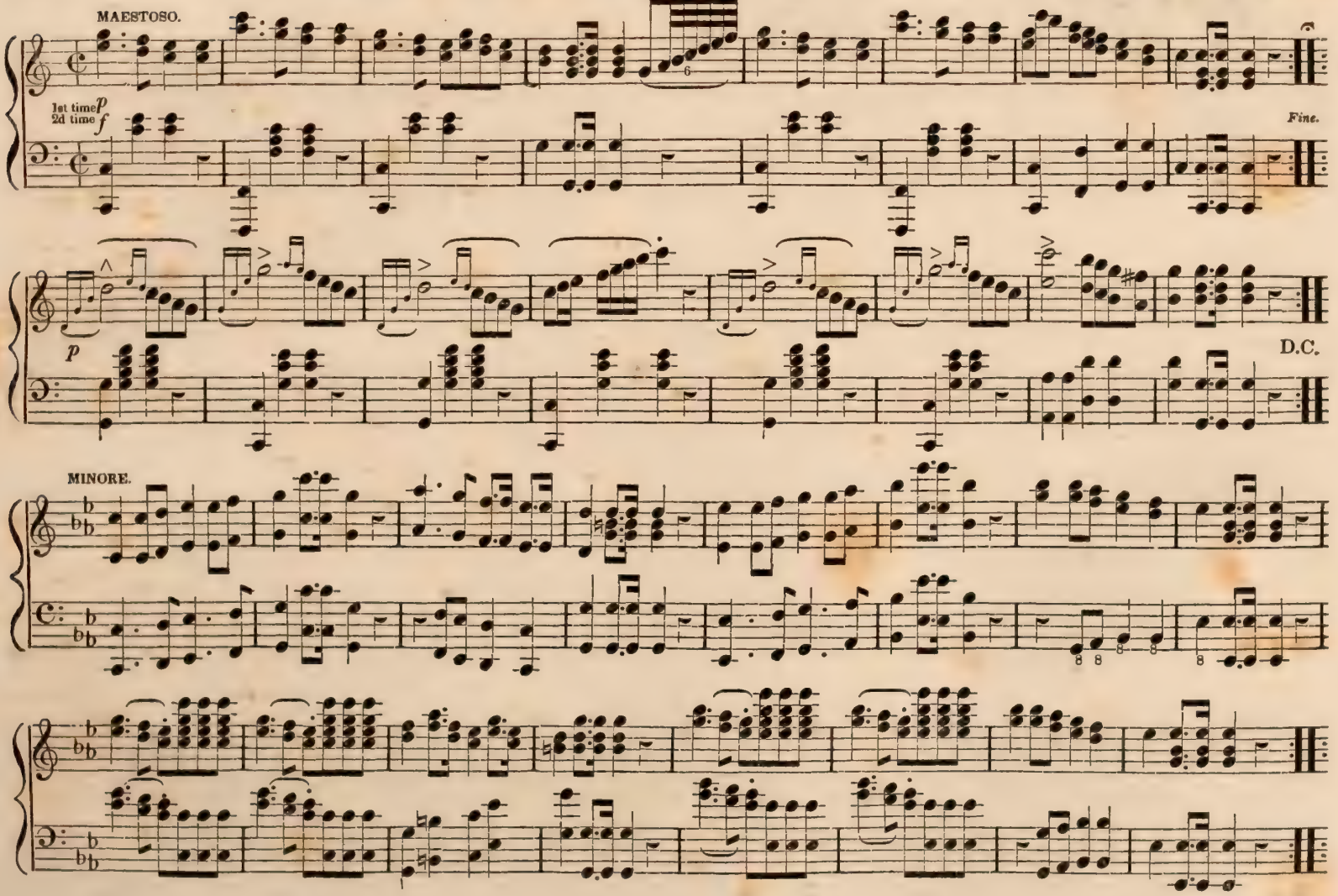

fp
energico,
cres.
f

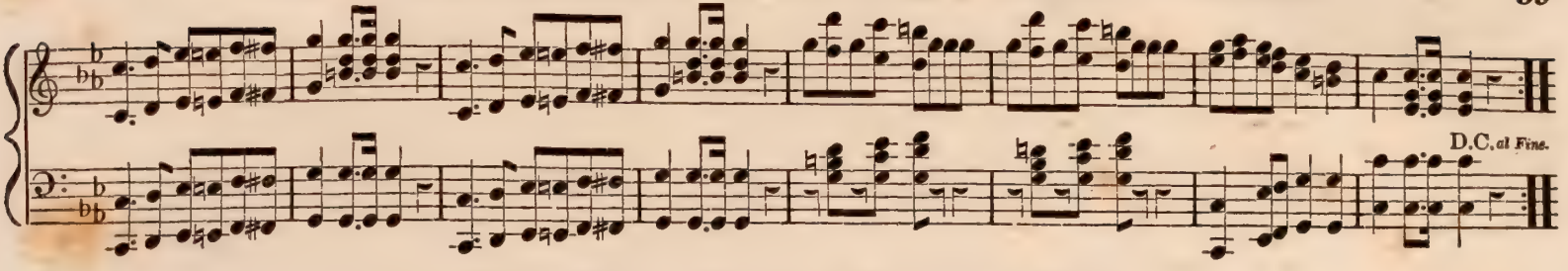
RUSSIAN MARCH.




SCHERZANDO E GRAZIOSO.
p
1st time.
2d time.
p
1st time.
2d time.

THE UNITED STATES MARINE CORPS' MARCH. By a Lady of Charleston.

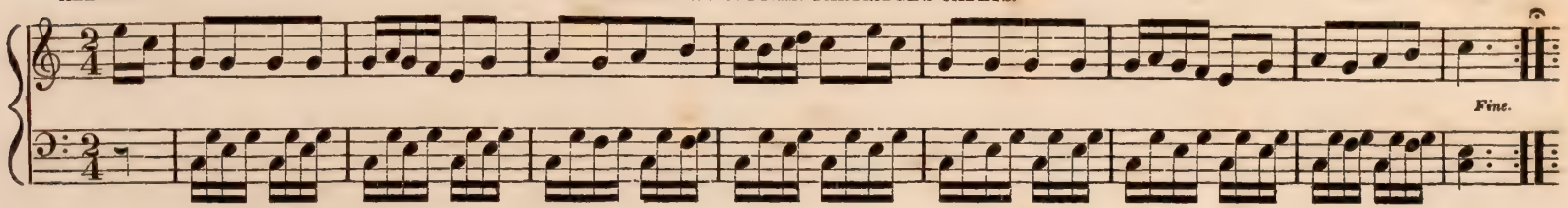


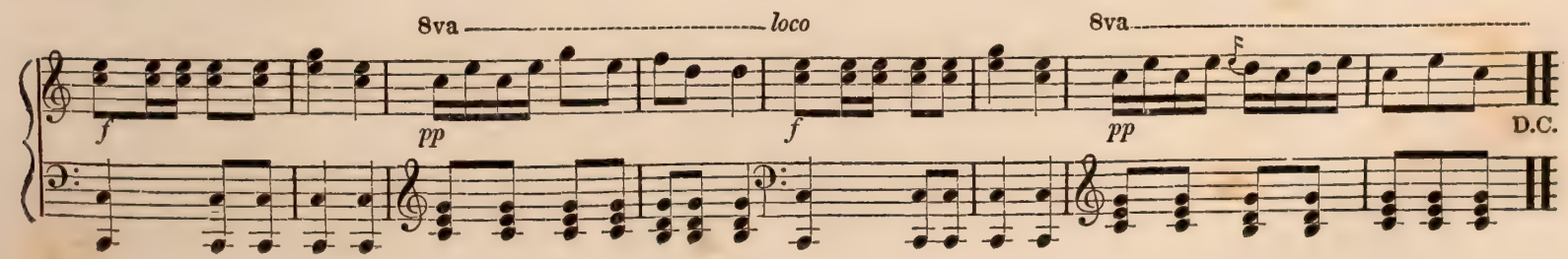


CELEBRATED QUICK STEP.

ALLEGRO.

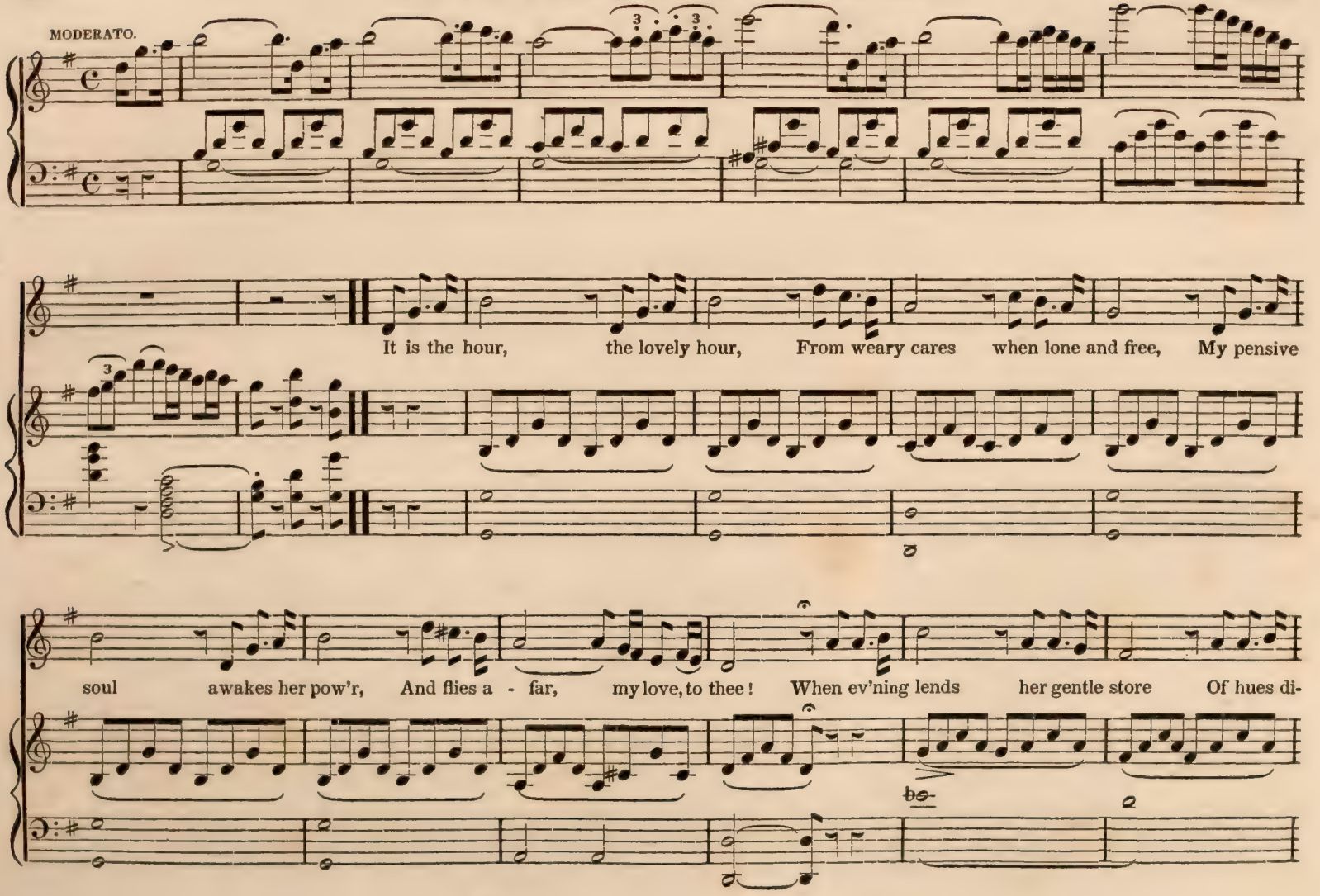
PERFORMED BY CAPTAIN PARTRIDGE'S CADETS.

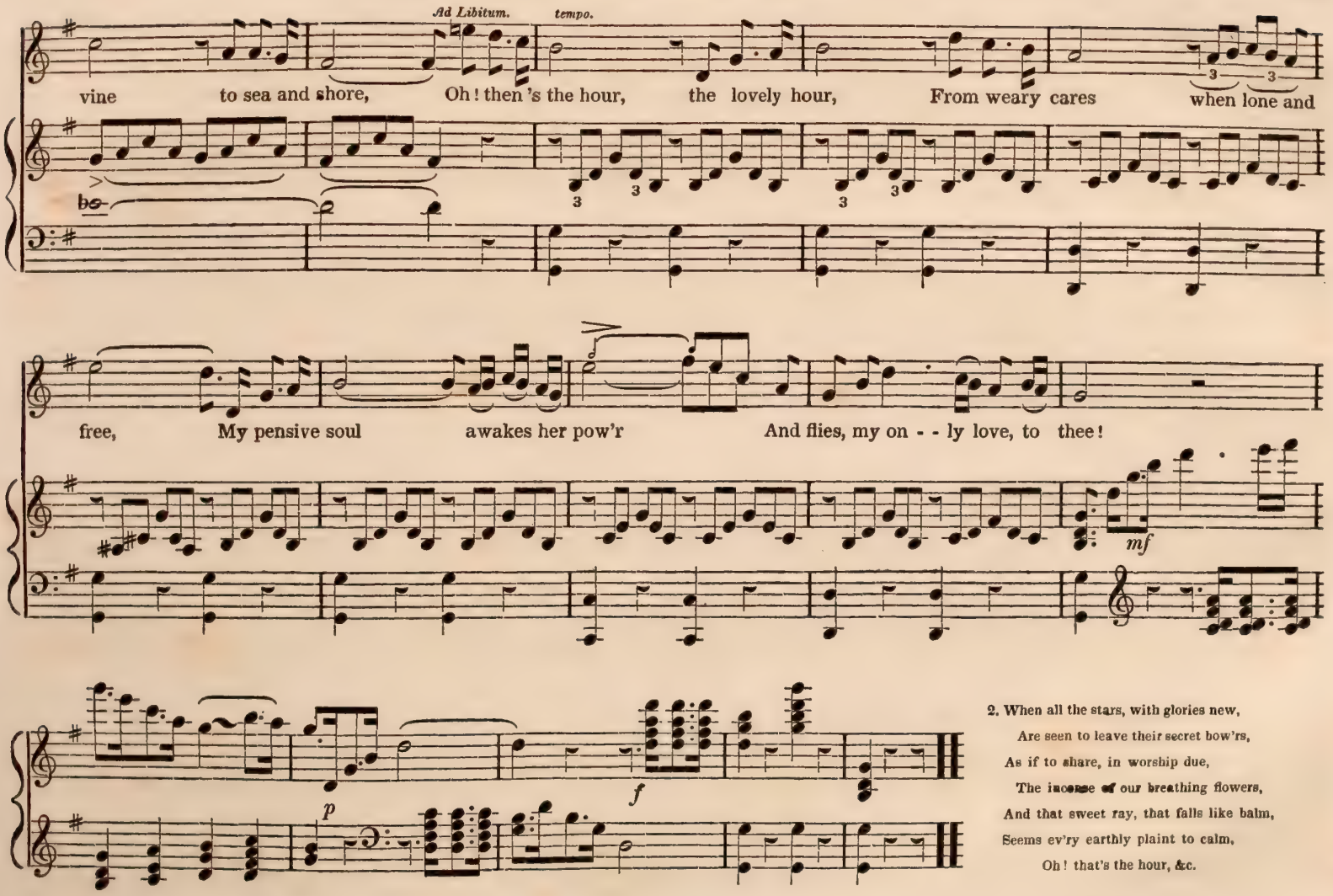




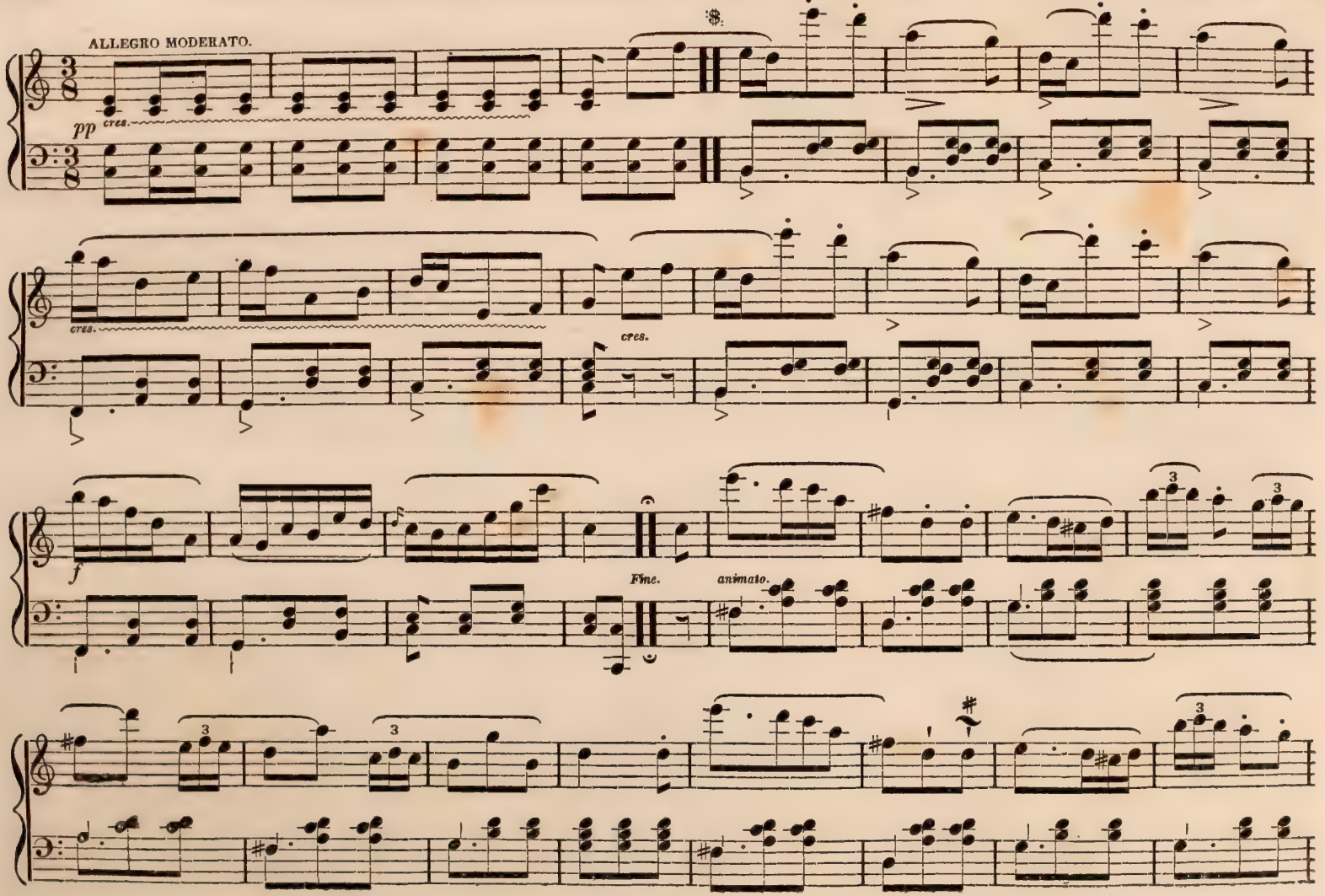
IT IS THE HOUR.... *A Romance.*

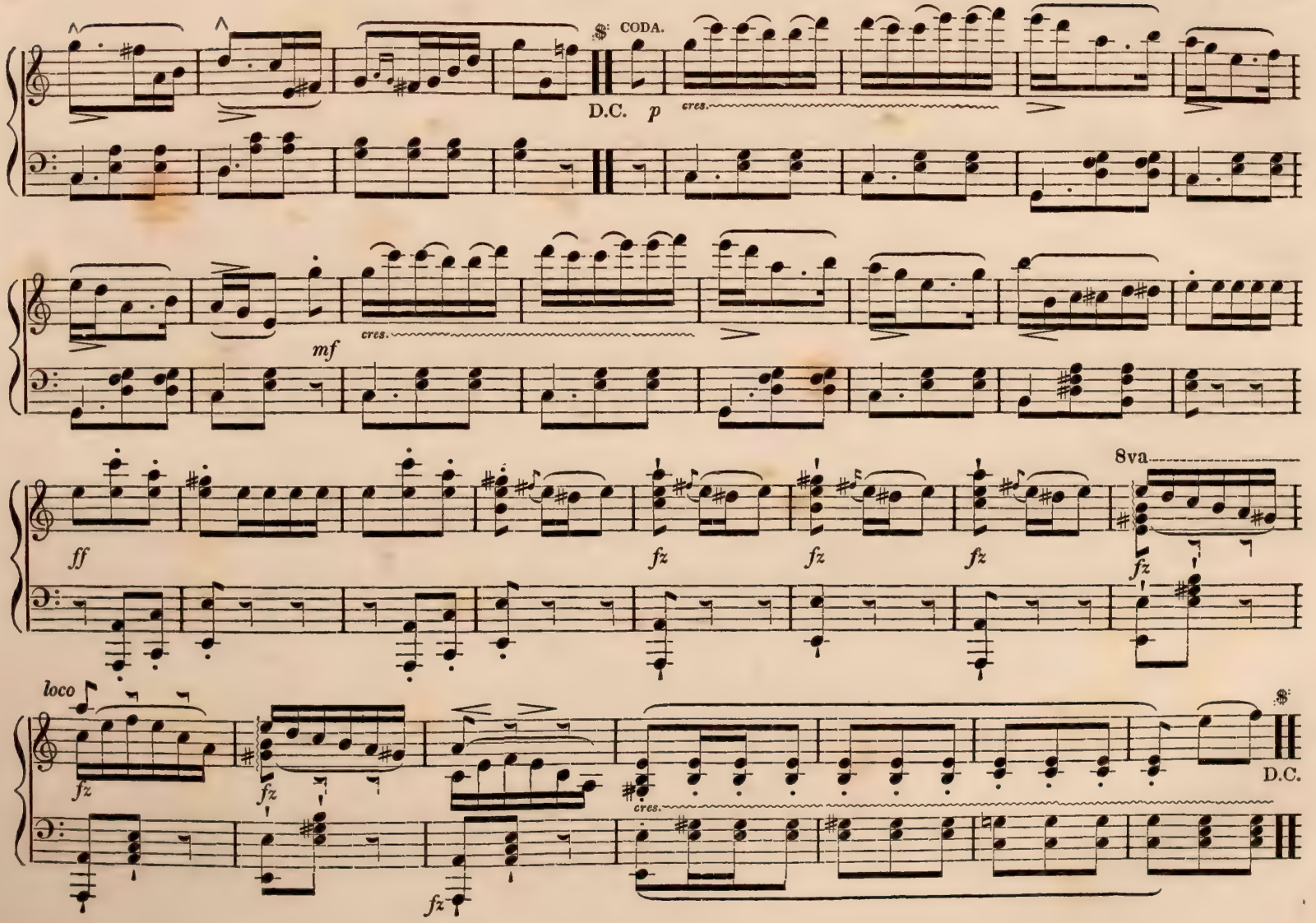
C. De Beriot.





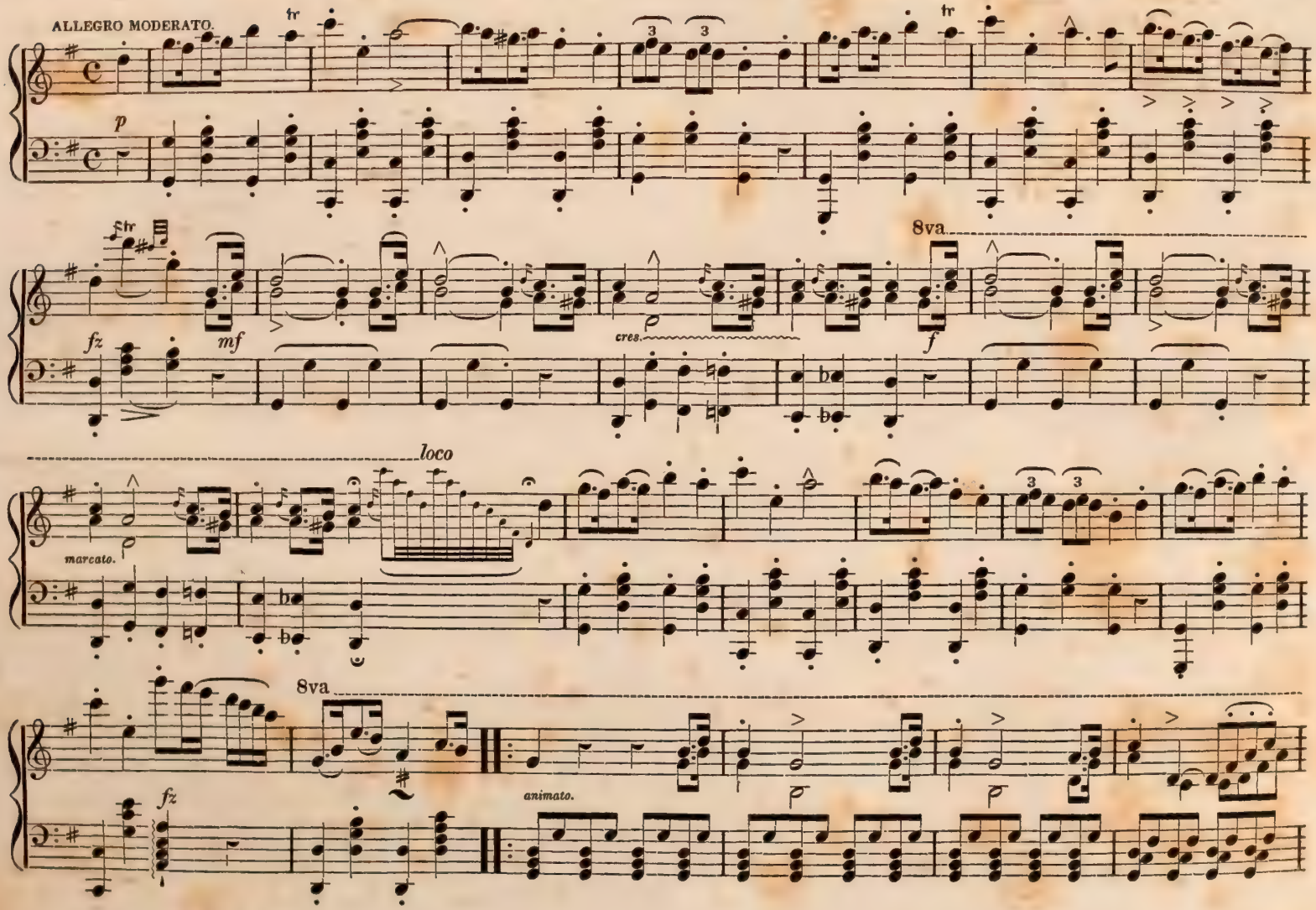
2. When all the stars, with glories new,
Are seen to leave their secret bow'rs,
As if to share, in worship due,
The incense of our breathing flowers,
And that sweet ray, that falls like balm,
Seems ev'ry earthly plaint to calm,
Oh! that's the hour, &c.

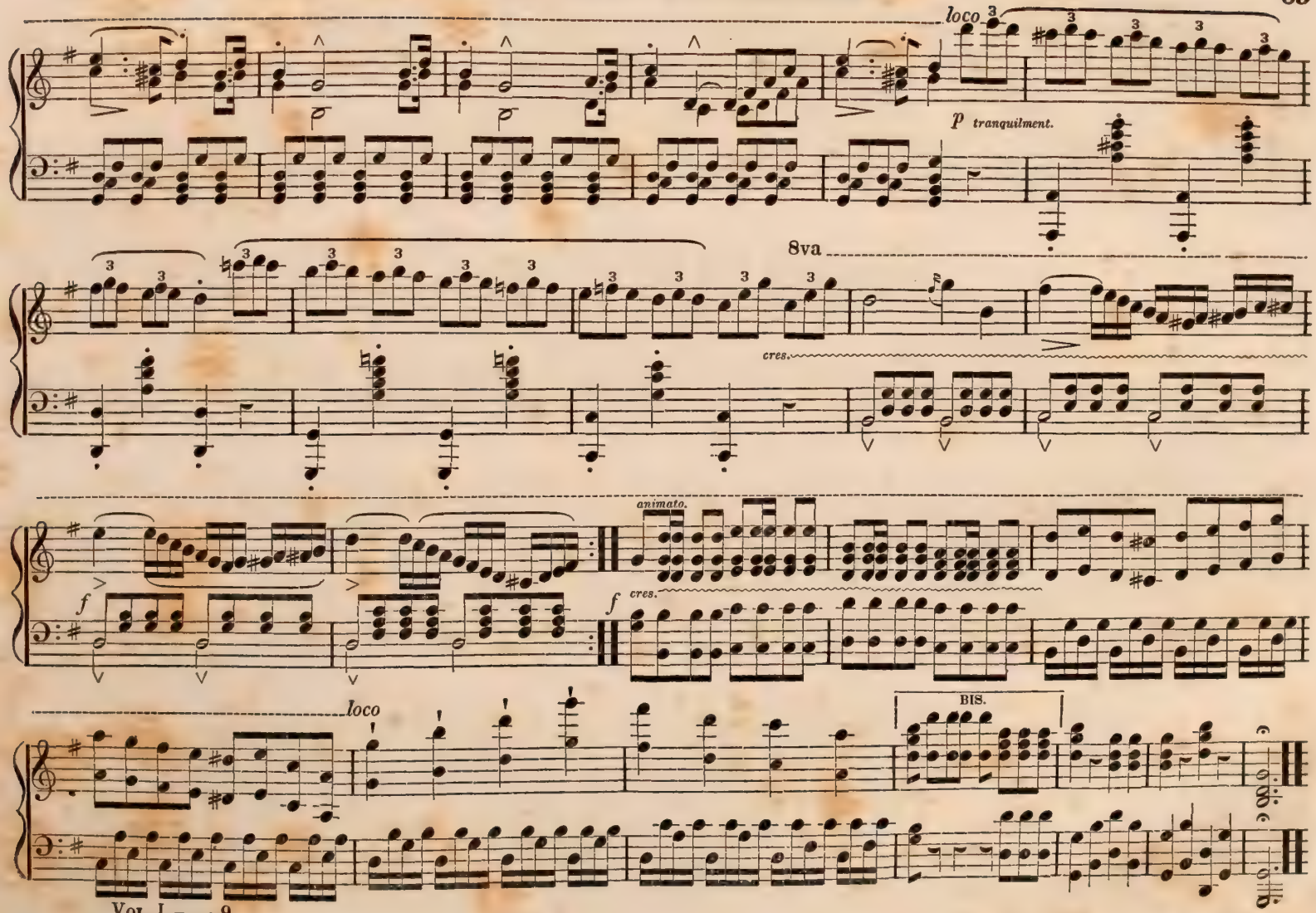

ALLEGRO MODERATO.
pp
cres.
cres.
cres.
f
Fine.
animato.


CODA.
D.C.
p
cres.
mf
cres.
ff
fz
fz
fz
8va
fz
loco
fz
fz
fz
cres.
D.C.

CAVATINA.

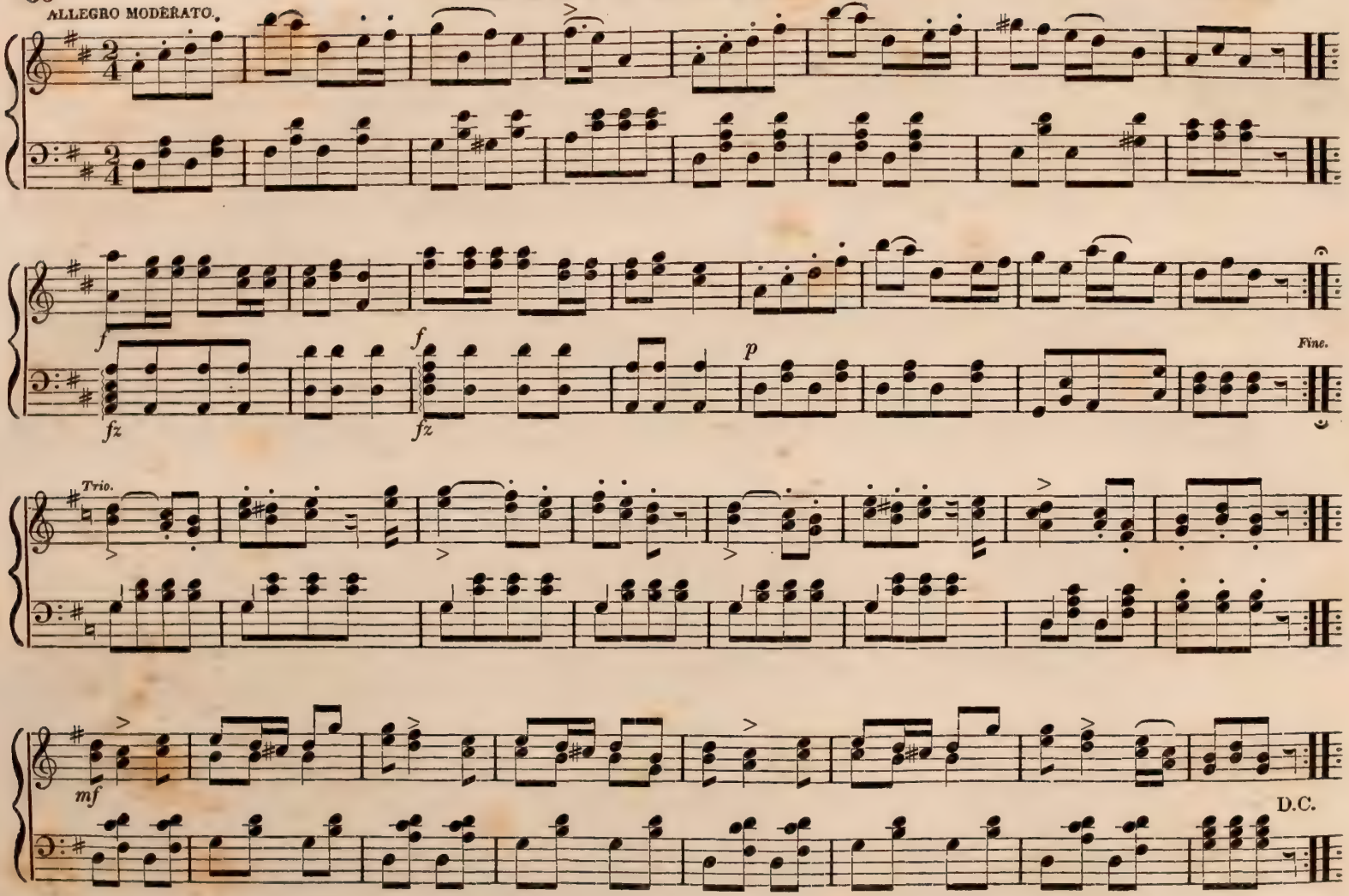
Arranged from Auber's Lestocq, by Chas. Jarvis.




loco
p tranquilment.
8va
cres.
animato.
f
cres.
loco
BIS.

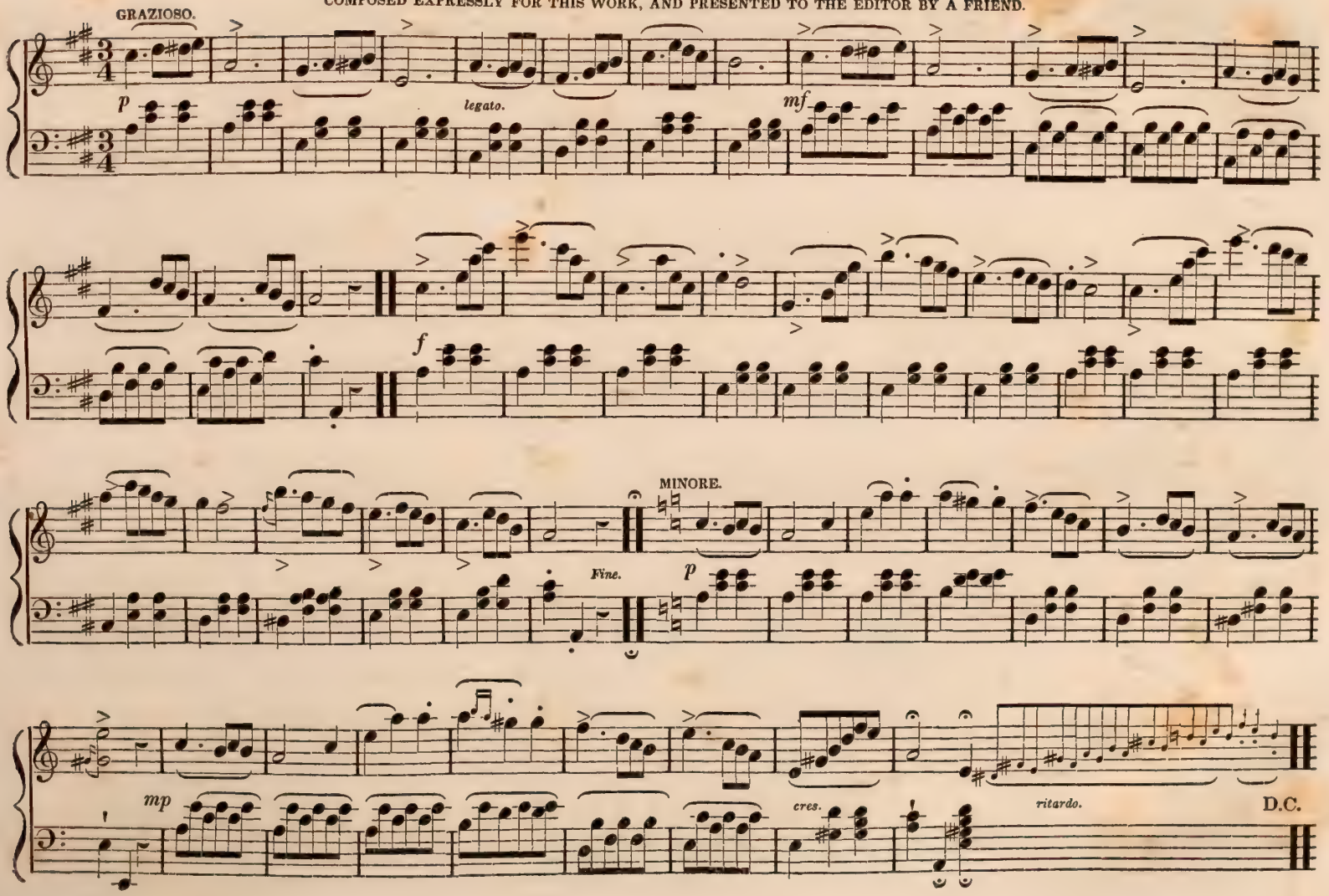
ZAMPA'S GALOP.

Herold.



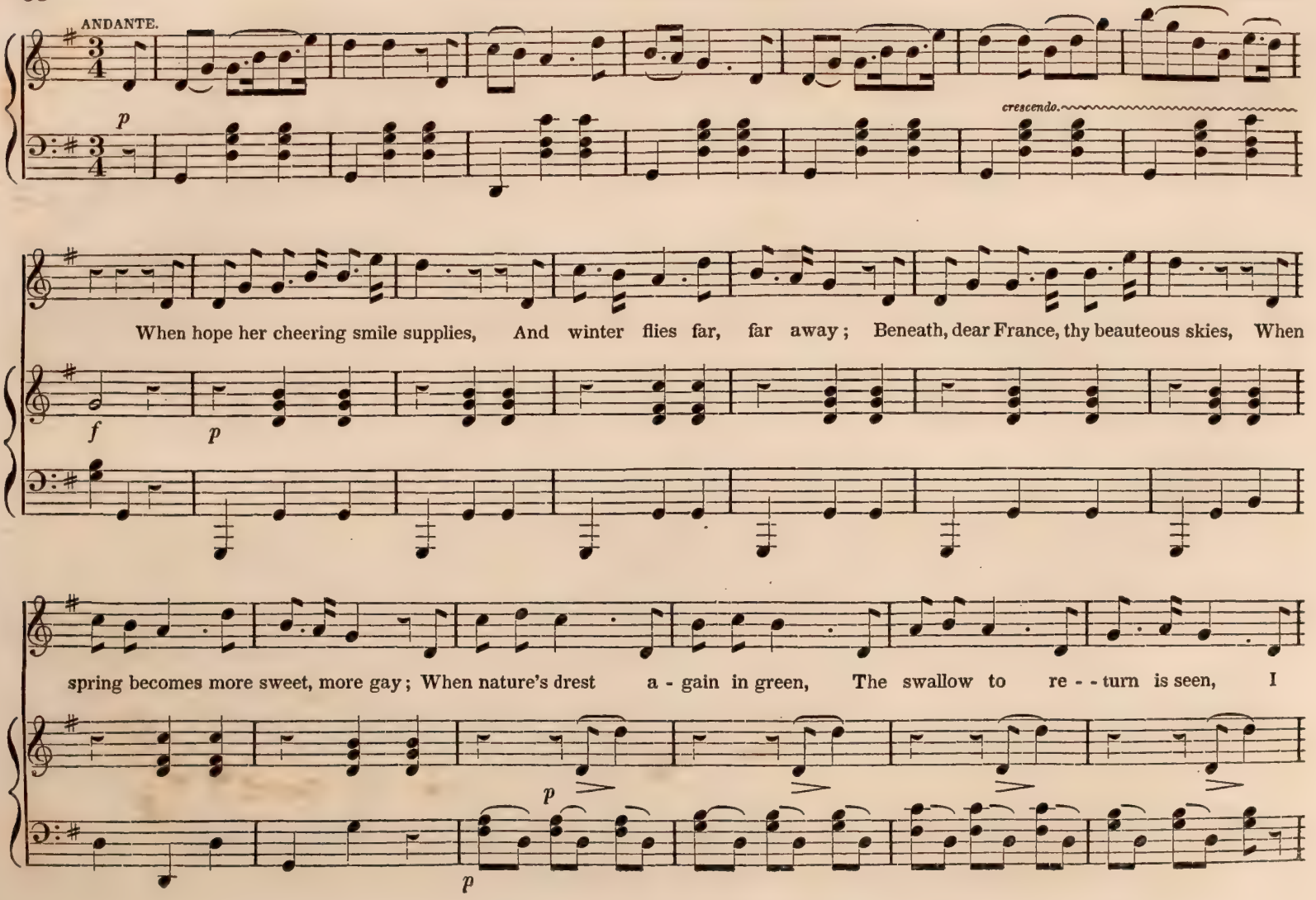
FRIENDSHIP....*A Waltz.*

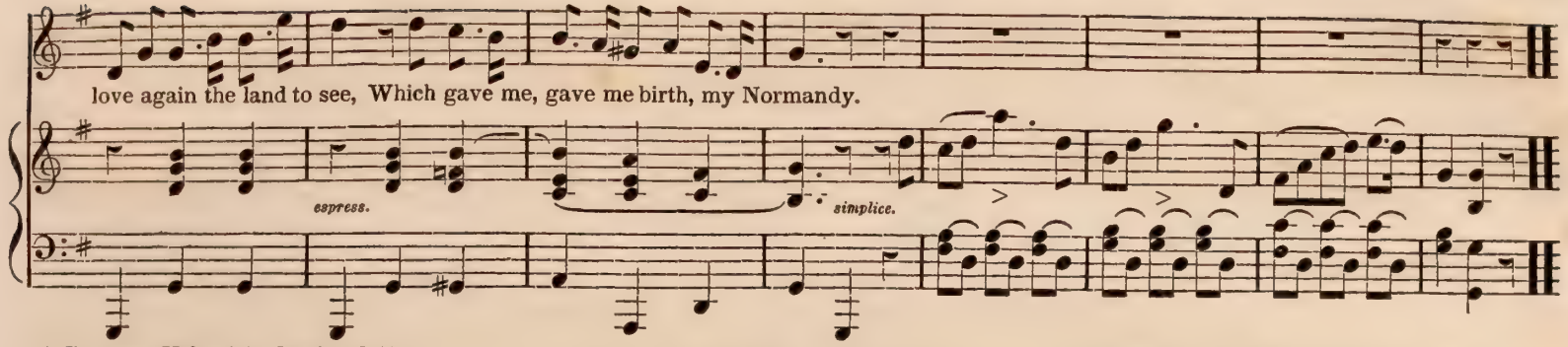
COMPOSED EXPRESSLY FOR THIS WORK, AND PRESENTED TO THE EDITOR BY A FRIEND.



MY NORMANDY.

Frederic Berat.



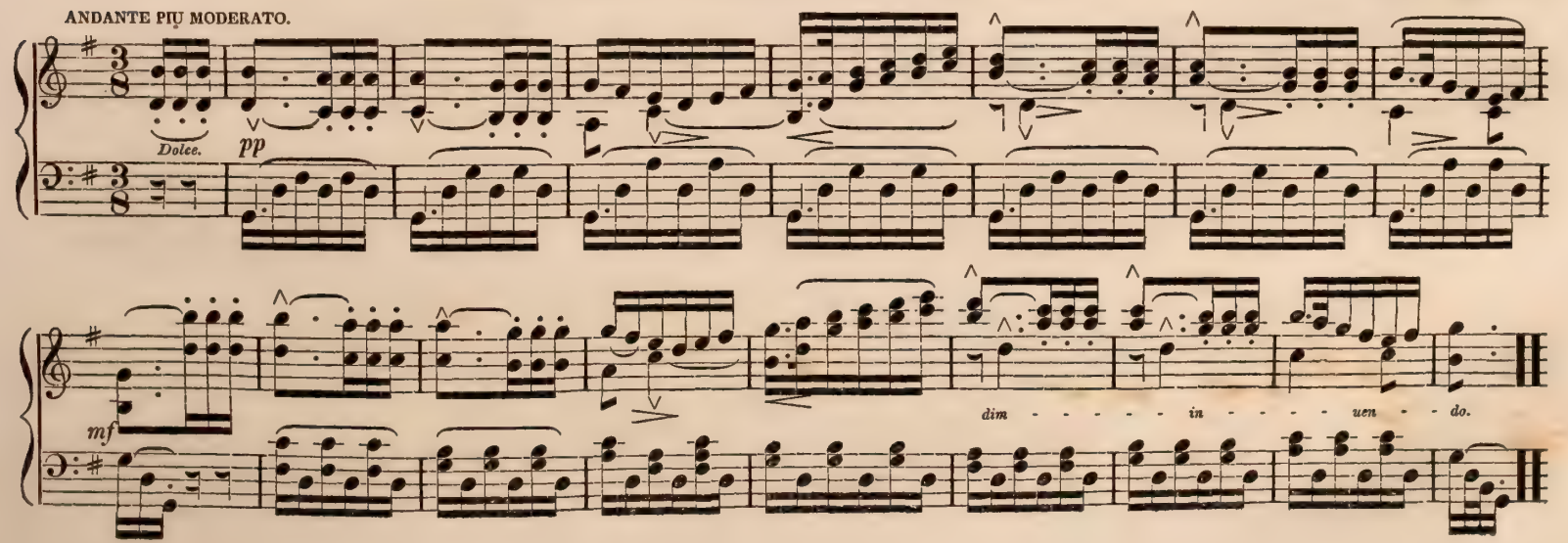


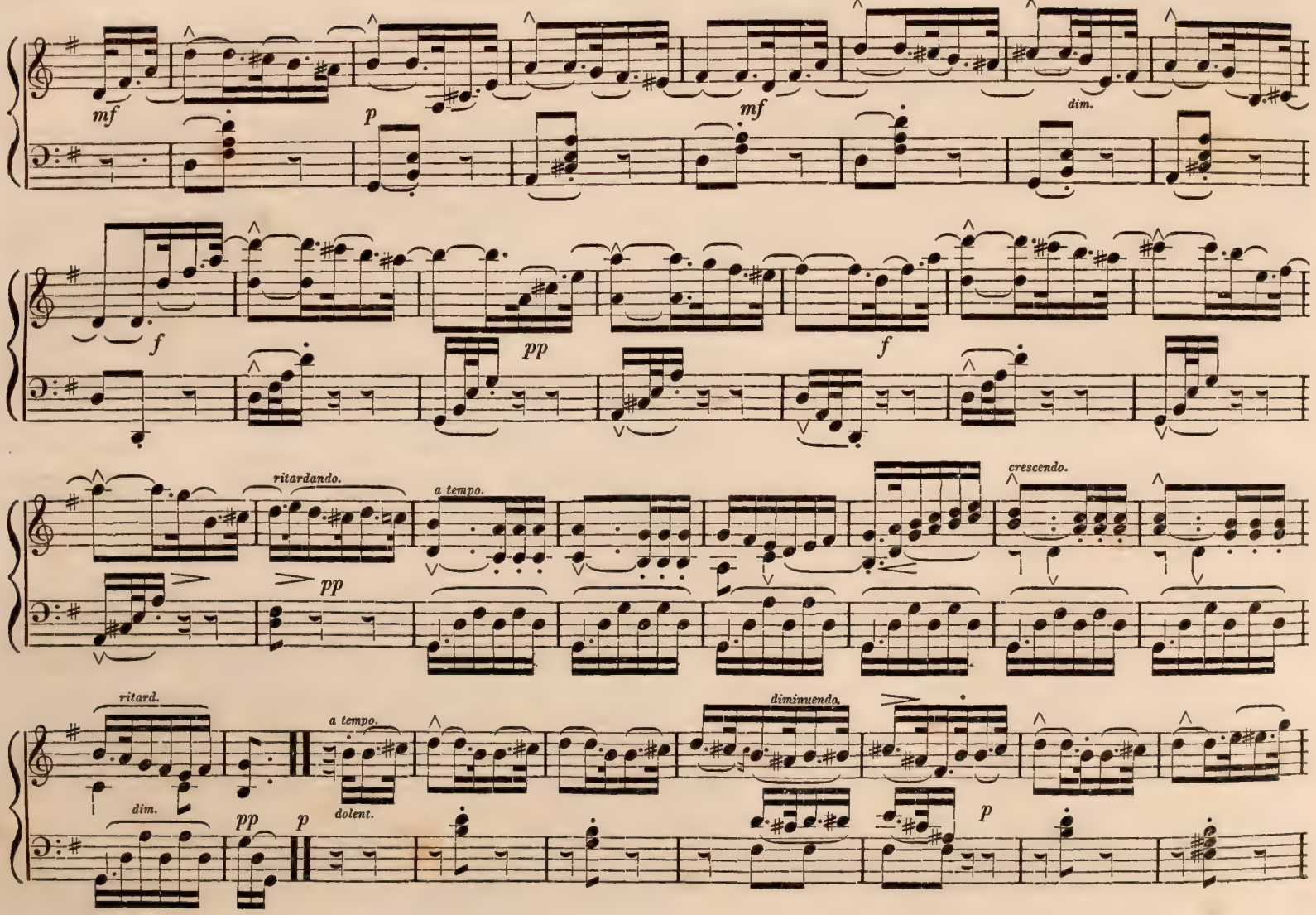
2. I've seen Helvetia's flow'ry fields,
Its cottages, its icy hills;
And Italy, thy sky so clear,
And Venice with her gondolier:
In greeting thus each foreign part,
There's still one land most near my heart,
A land most cherish'd, loved by me,
My native, native land, my Normandy.

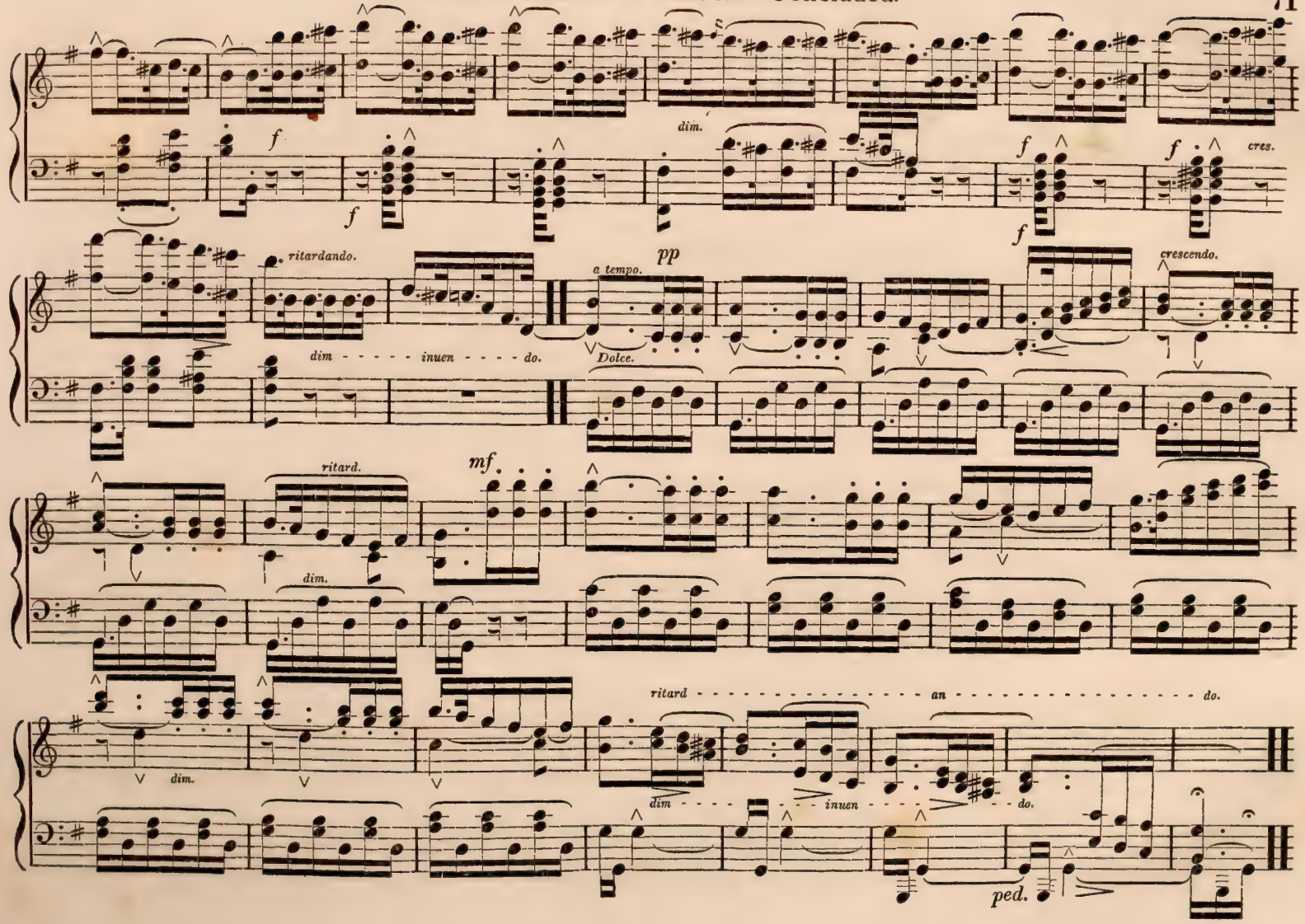
3. There is an age in all our lives,
When ev'ry dream must lose its spell;
An age in which the soul recalls
The scenes o'er which it loved to dwell:
When e'en my muse shall silent prove,
Perhaps despise these songs of love;
'Tis then I hope the land to see
Which gave me, gave me birth, my Normandy.

LE SOLITAIRE.....*A Waltz.*

Chas. Jarvis.

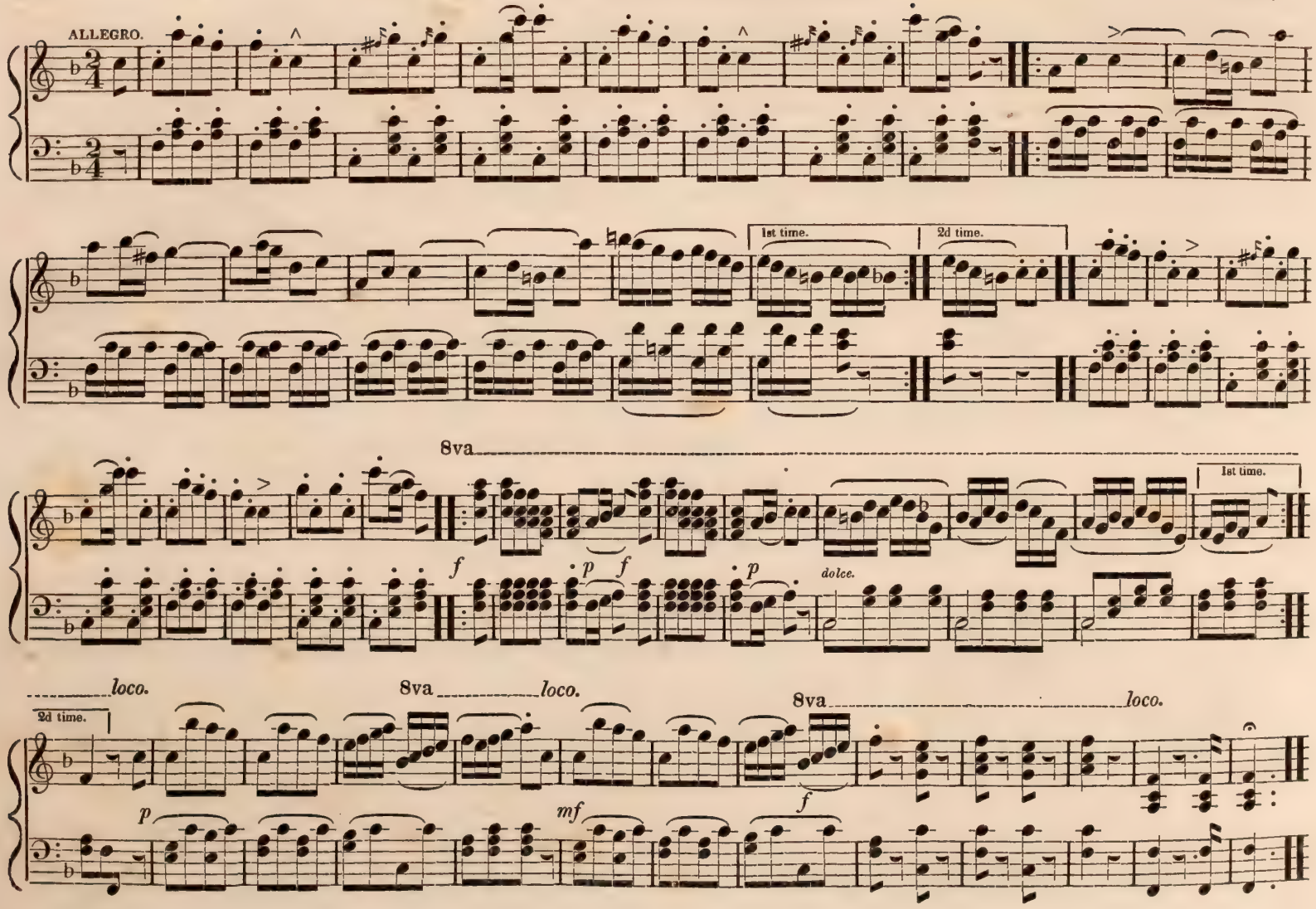


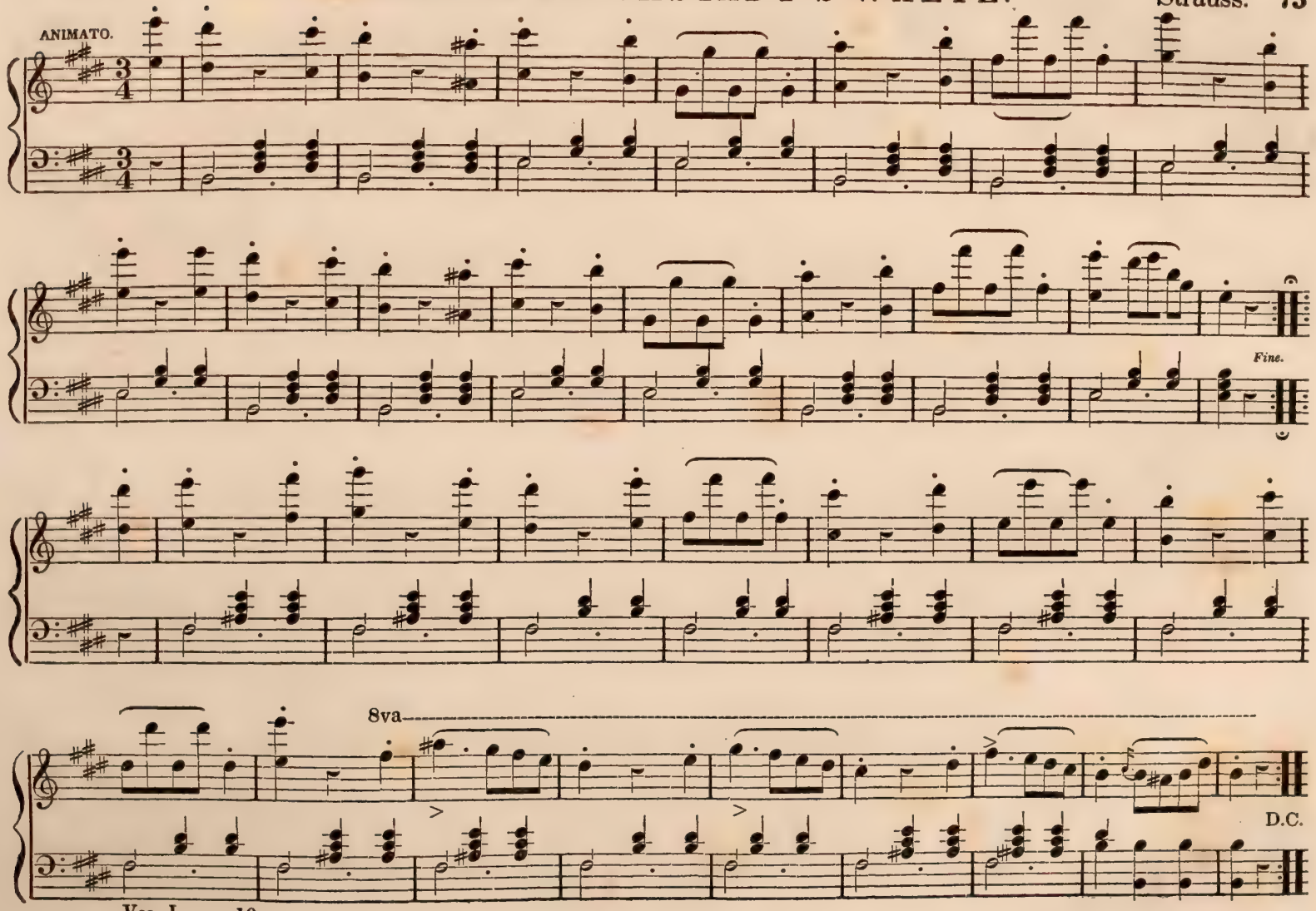

mf
p
mf
dim.
f
pp
f
ritardando.
a tempo.
pp
crescendo.
ritard.
dim.
pp
p
a tempo.
dolent.
diminuendo.
p


dim.
cres.
ritardando.
dim - - - - - inuen - - - - do.
a tempo.
pp
Dolce.
crescendo.
ritard.
mf
dim.
dim.
ritard - - - - - - - - - - - - - - - - an - - - - - - - - - - - - - - - - do.
dim - - - - - - - - inuen - - - - - - do.
ped.

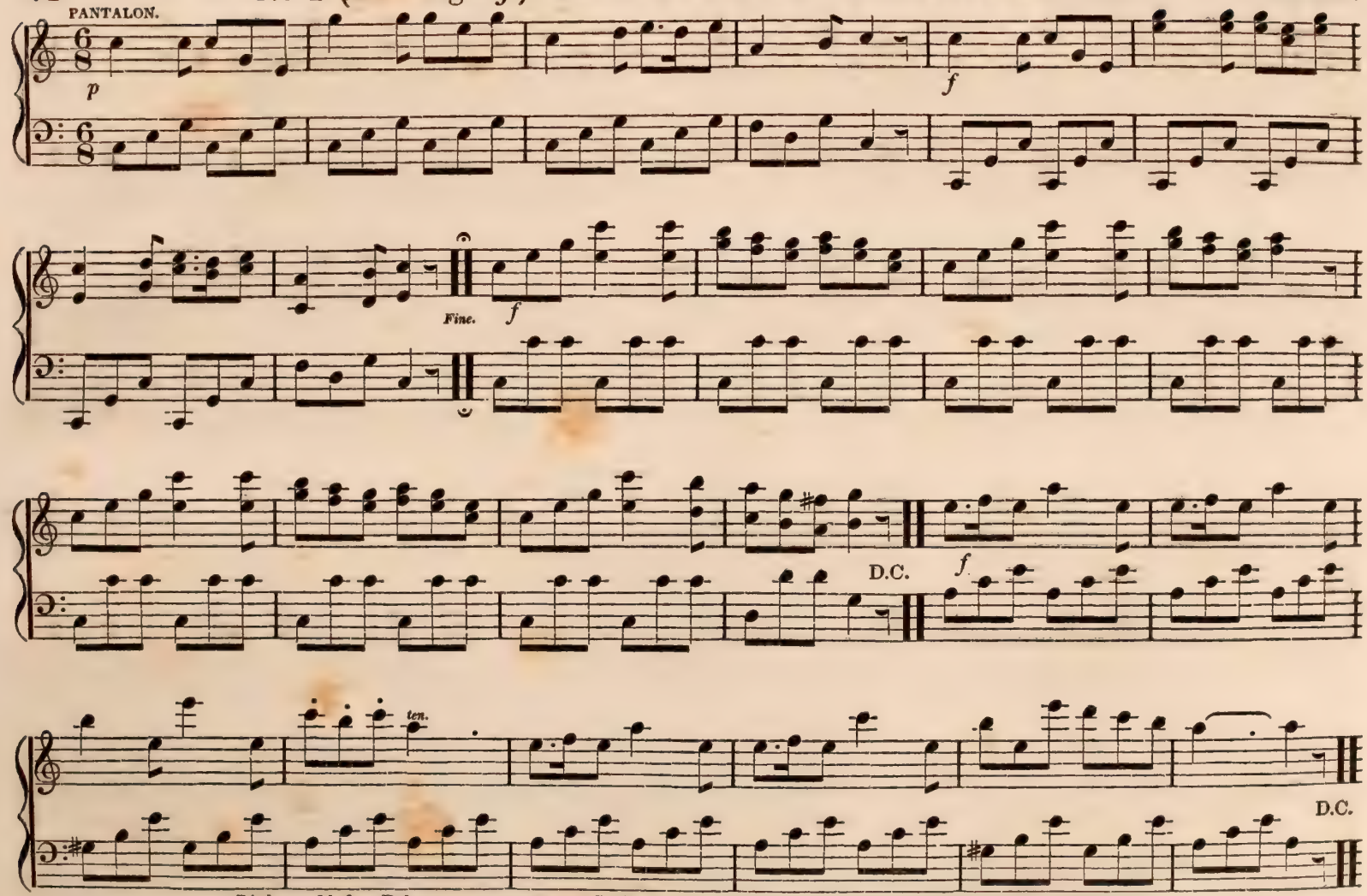
CARABINIER'S CHORUS.

Auber.

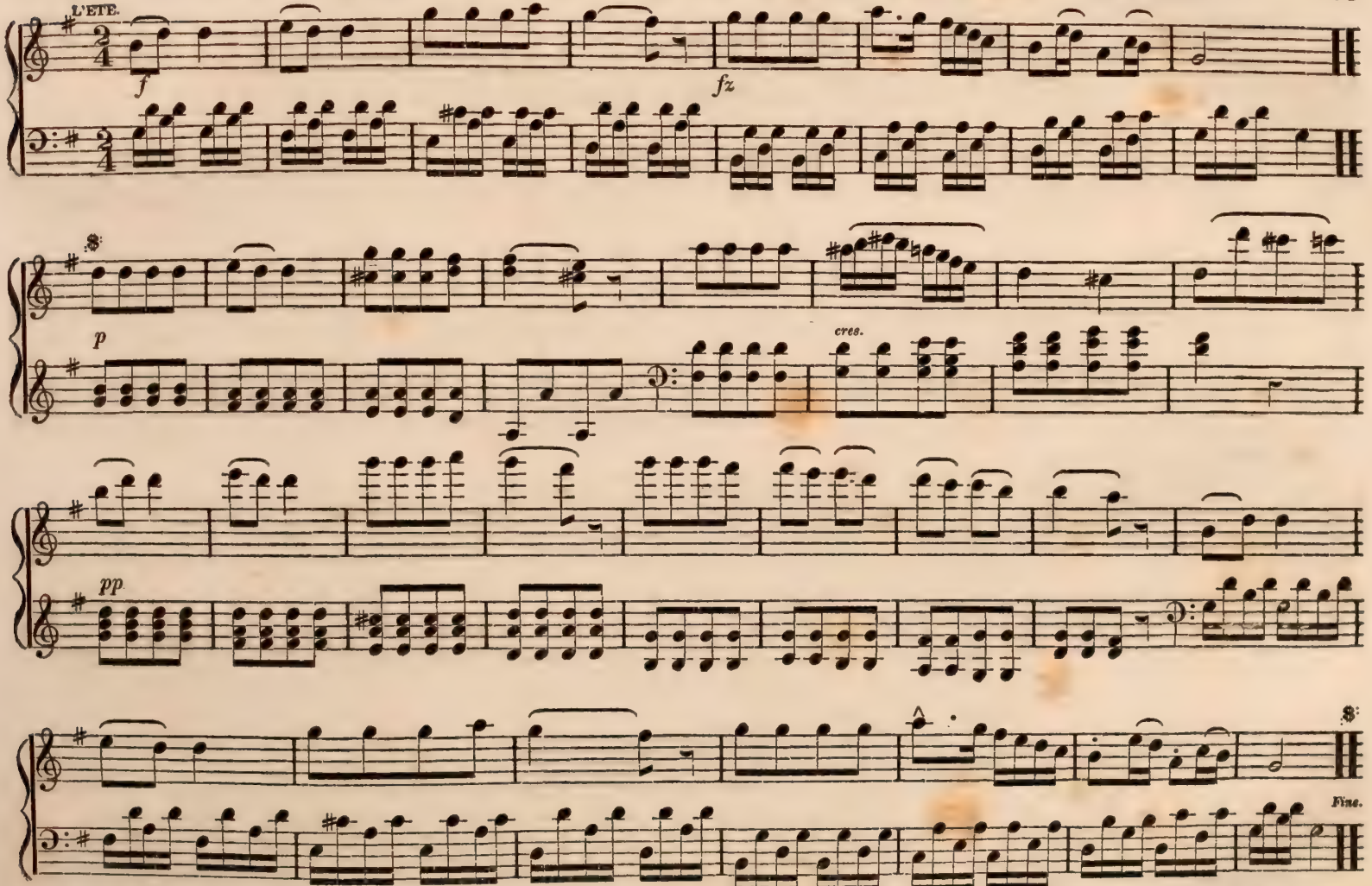



ANIMATO.
Fine.
8va
D.C.

No. 1. (*The Legacy.*) ....A SETT OF QUADRILLES. *Irish Air.*



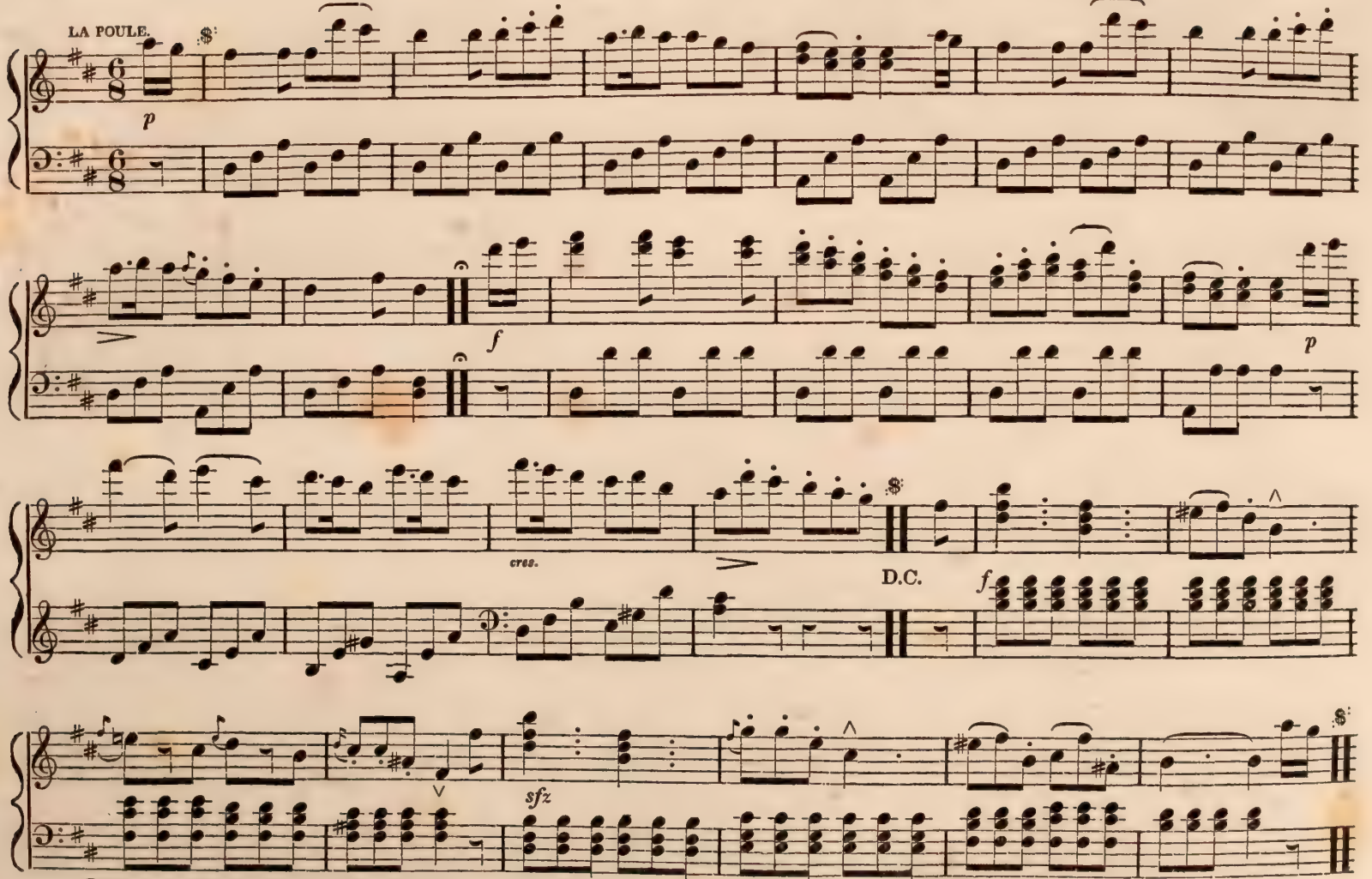
Right and left—Balance turn partners—Ladies chain—Promenade half around—Right and left to place.



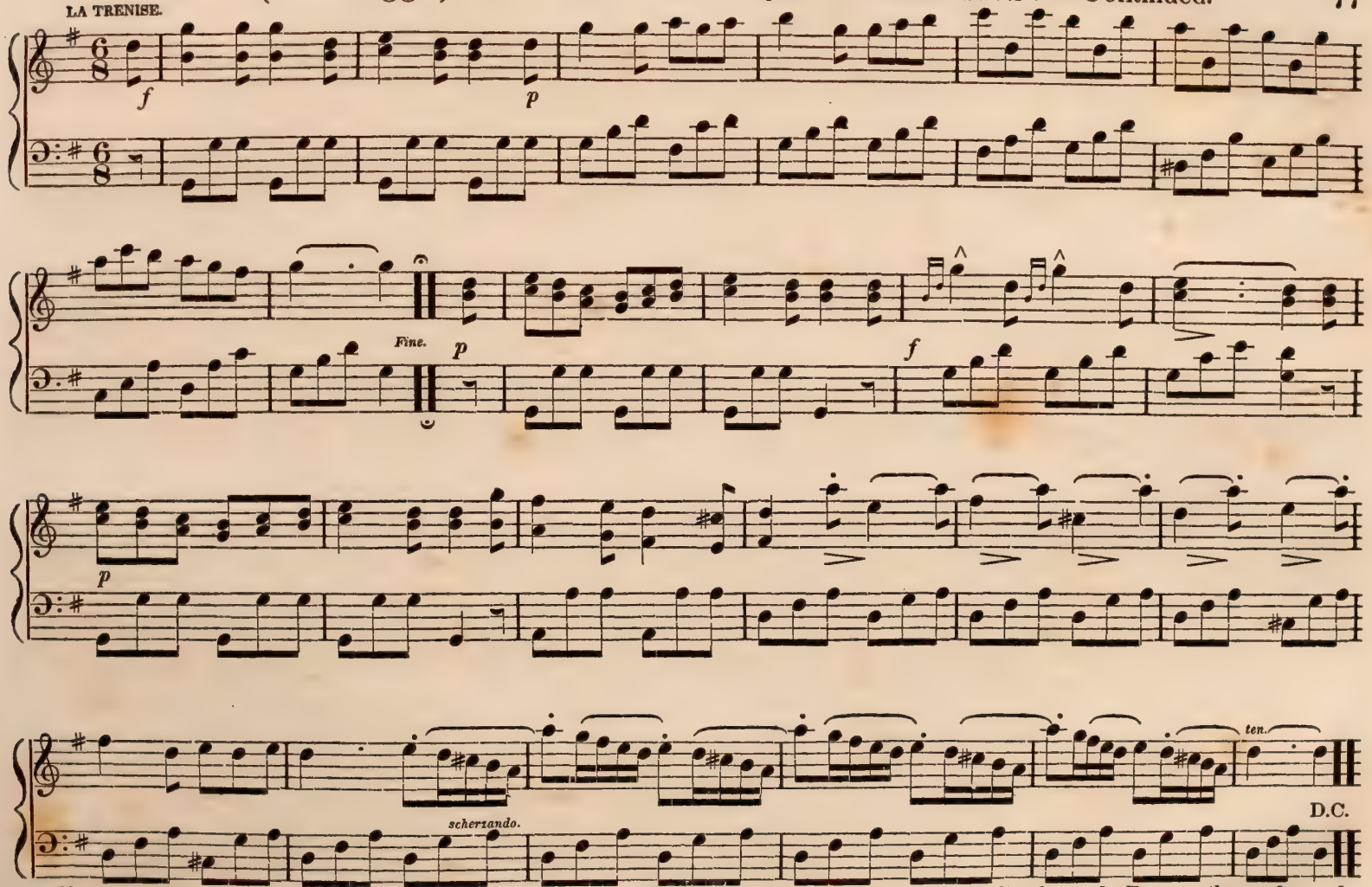
Balance to partner and turn—Chassez across four—Swing corners—Sides four—Forward all and take partners to places—Forward two—Cross over—Chasse de chasse—Cross to place.

No. 3. . . . SETT OF QUADRILLES. — Continued.

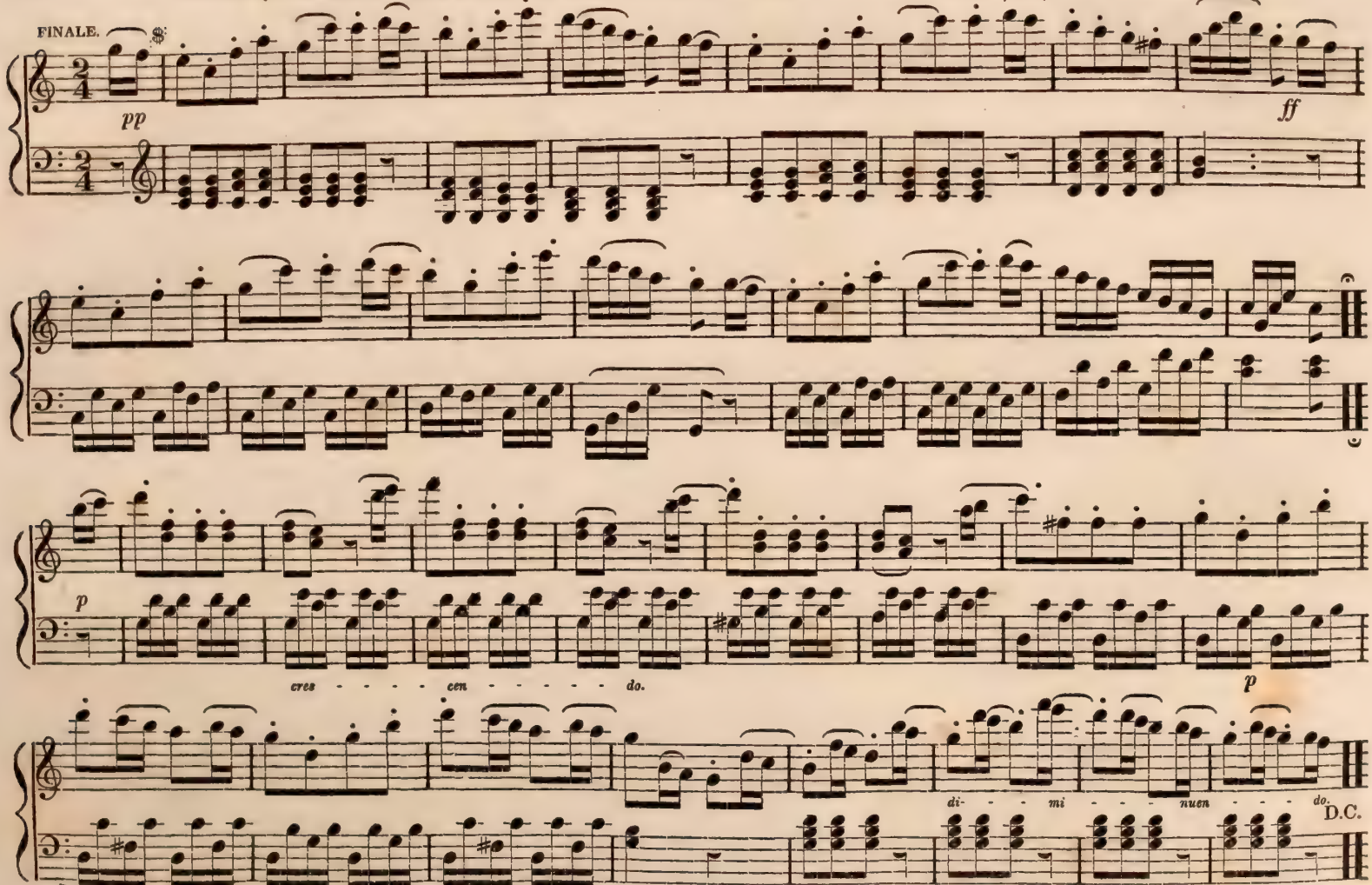
Welch Air.



Promenade all around—Right hand across—Left hand back—Balance on a line—Promenade half around—Forward two—Back to back—Forward four—To places—Sides four—Forward all—To places—Swing corners.

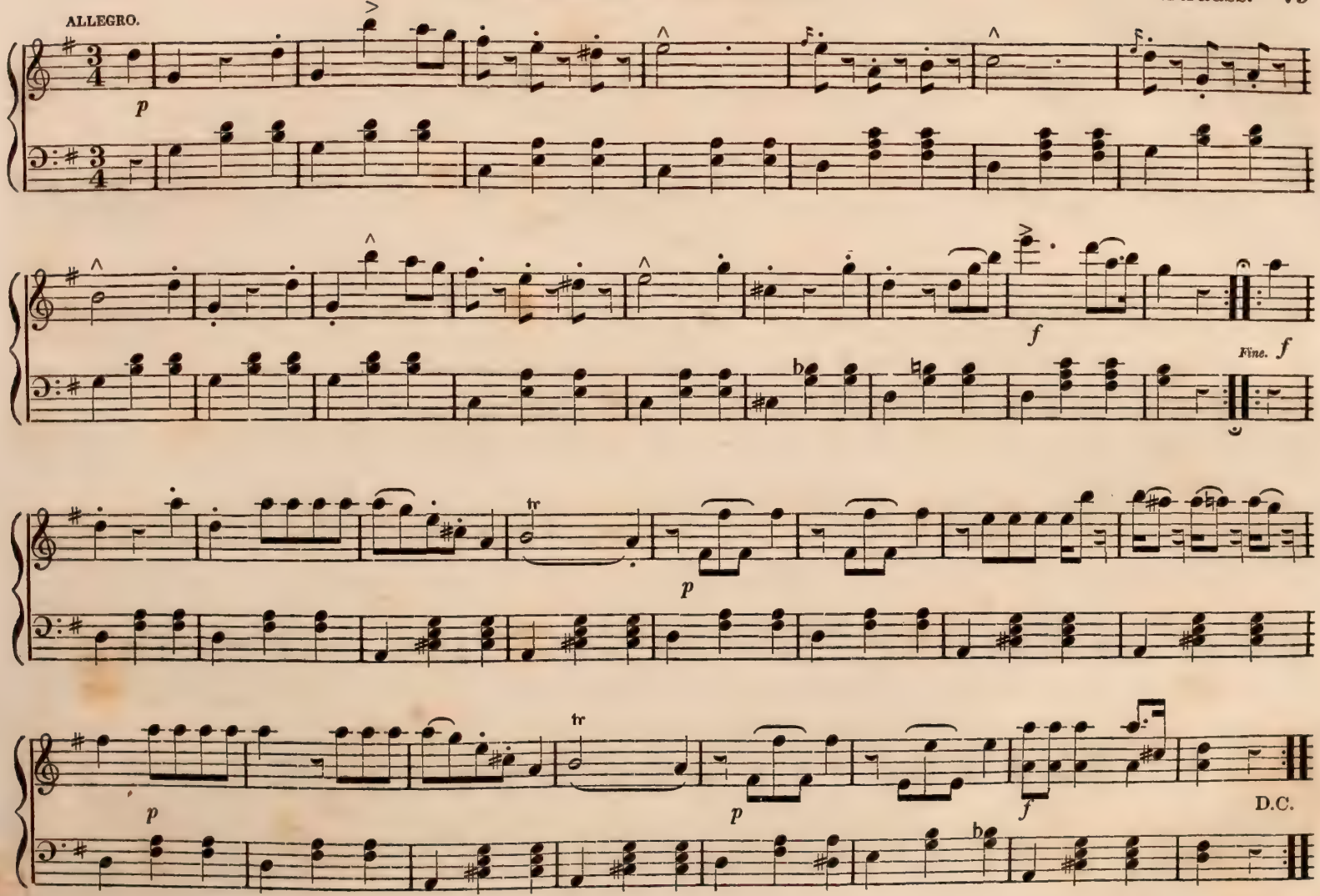


Chasse all—Forward four—Right and left—Chasse de chasse—Ladies chain—Forward to places—four ladies forward—Four gentlemen forward —Swing corners.



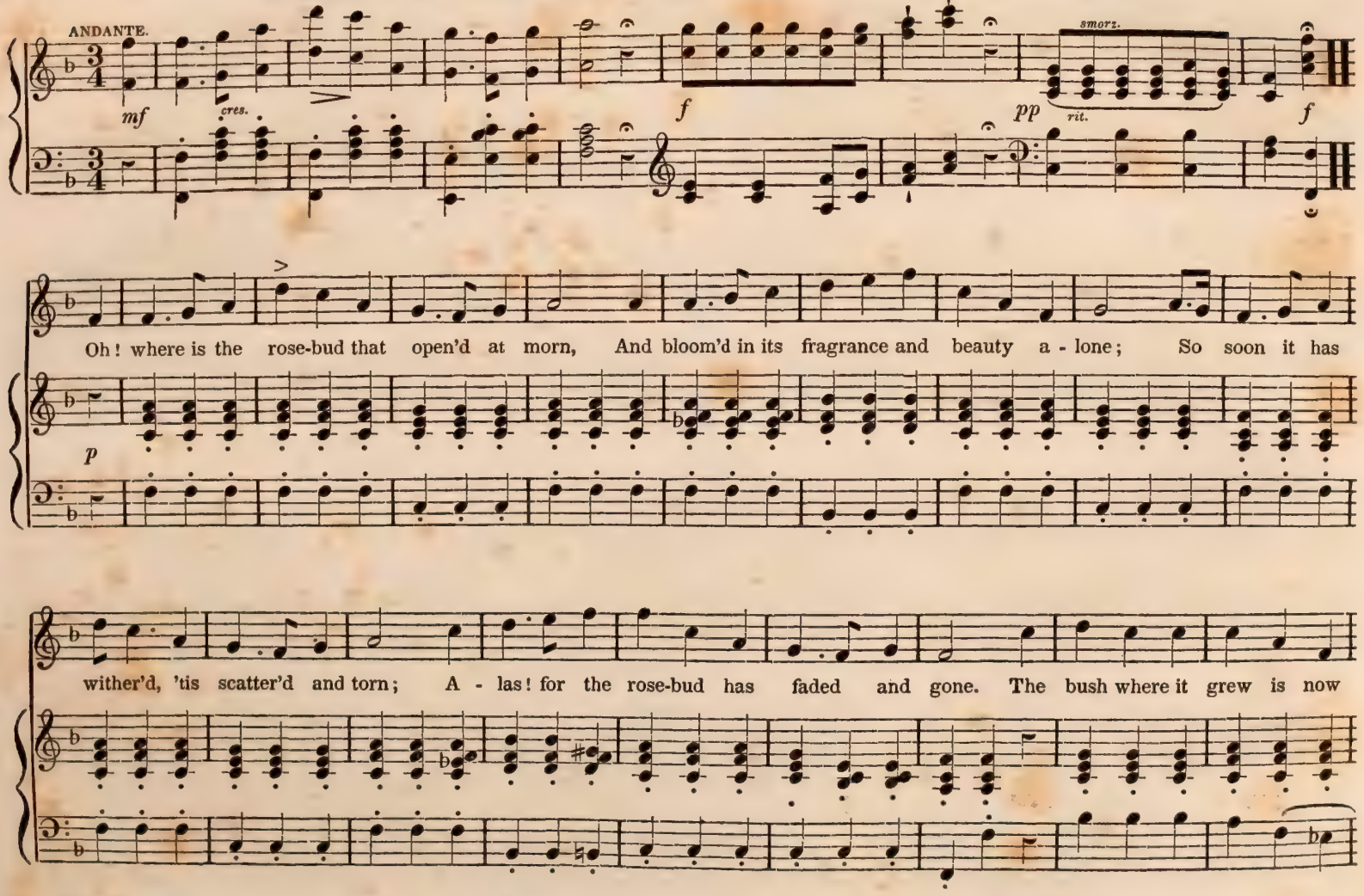
Promenade all—Chasse across four—Forward two—Cross over—Chasse de chasse—Cross—Lady forward twice—Opposite gentleman the same—Sides four—Forward all—To places.

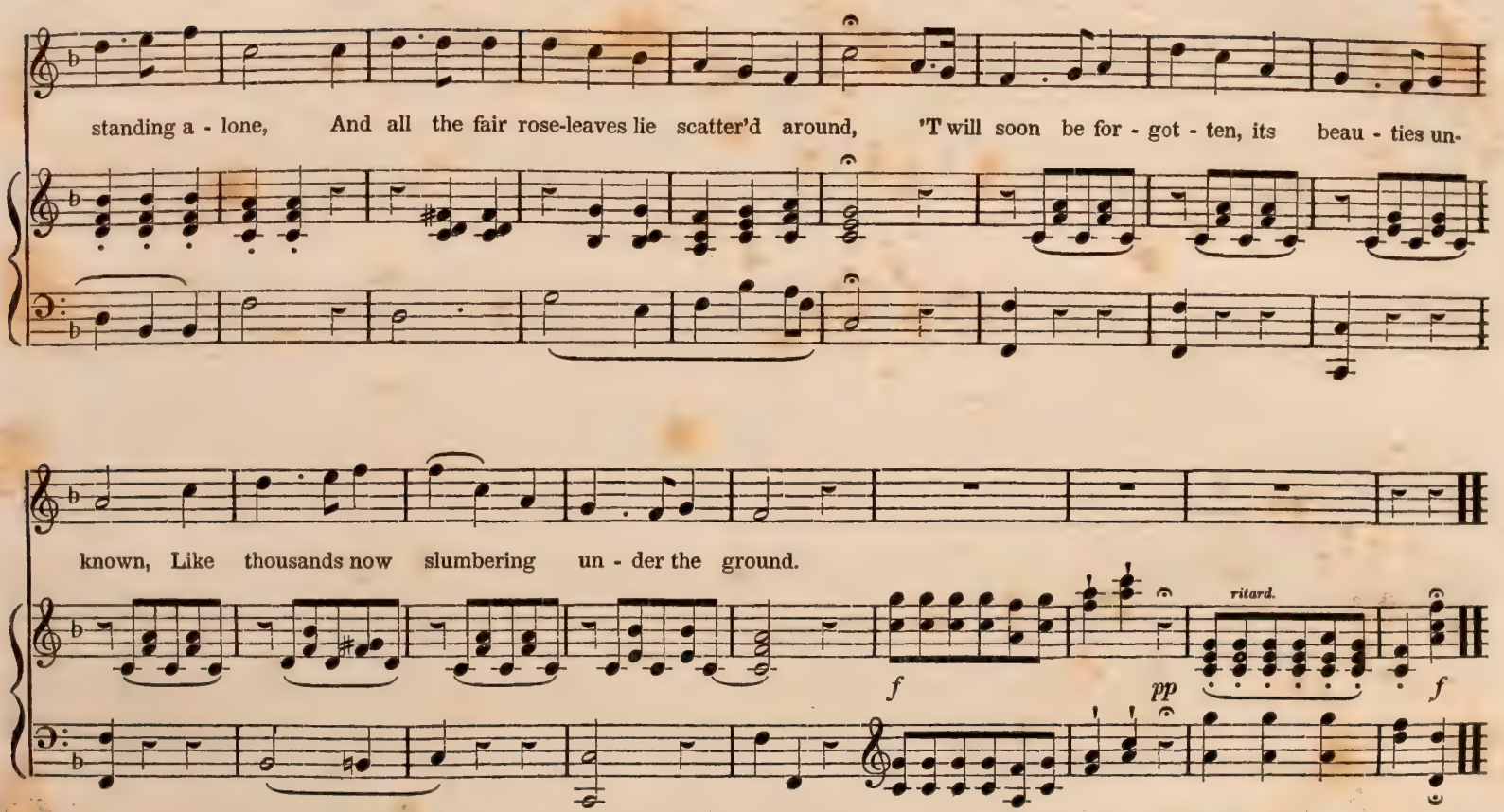
ORPHEUS WALTZ.



THE ROSE-BUD.

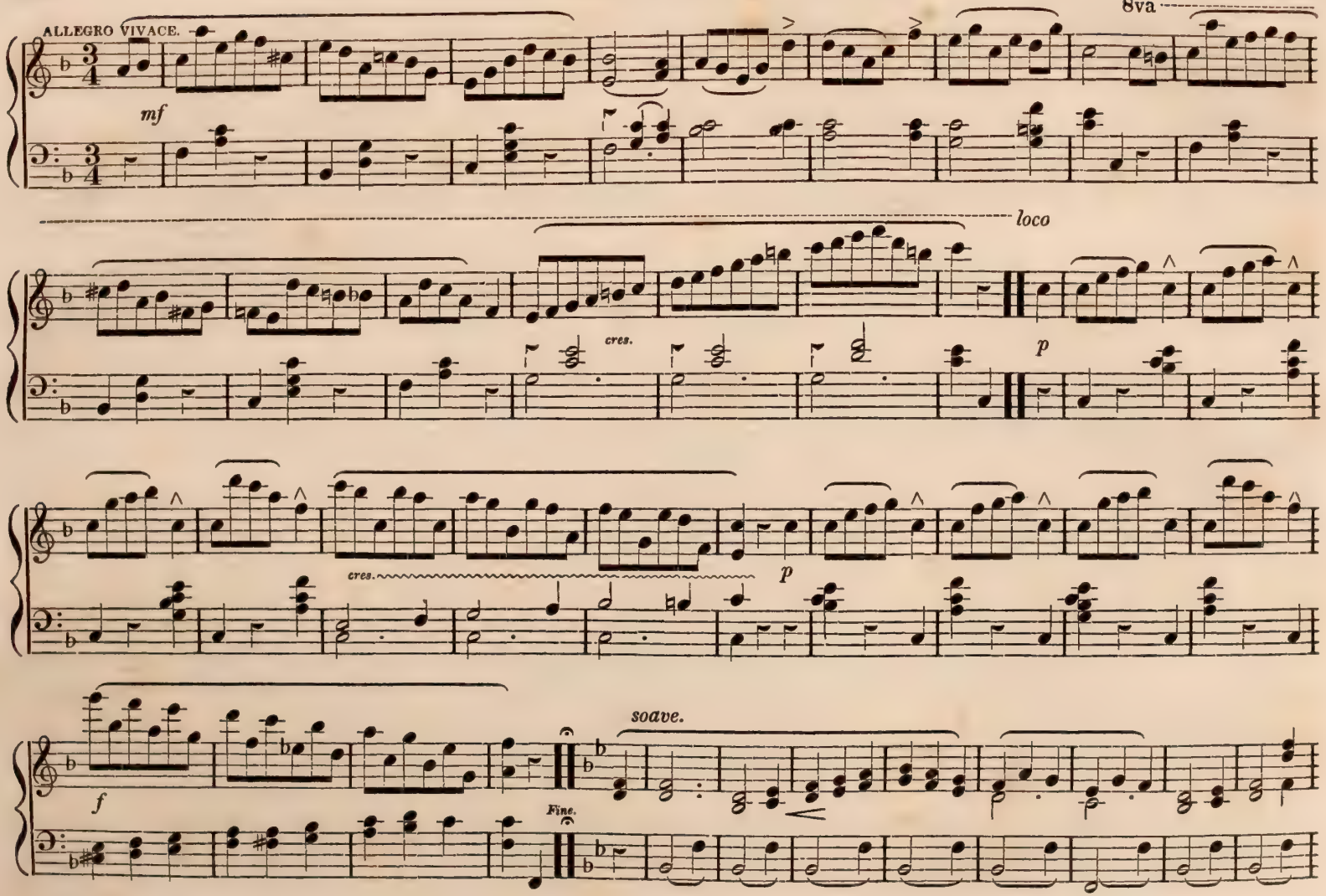
WRITTEN AND COMPOSED BY RICHARD GUIN, A PUPIL OF THE PENN'A. INST. FOR INSTRUCTING THE BLIND.

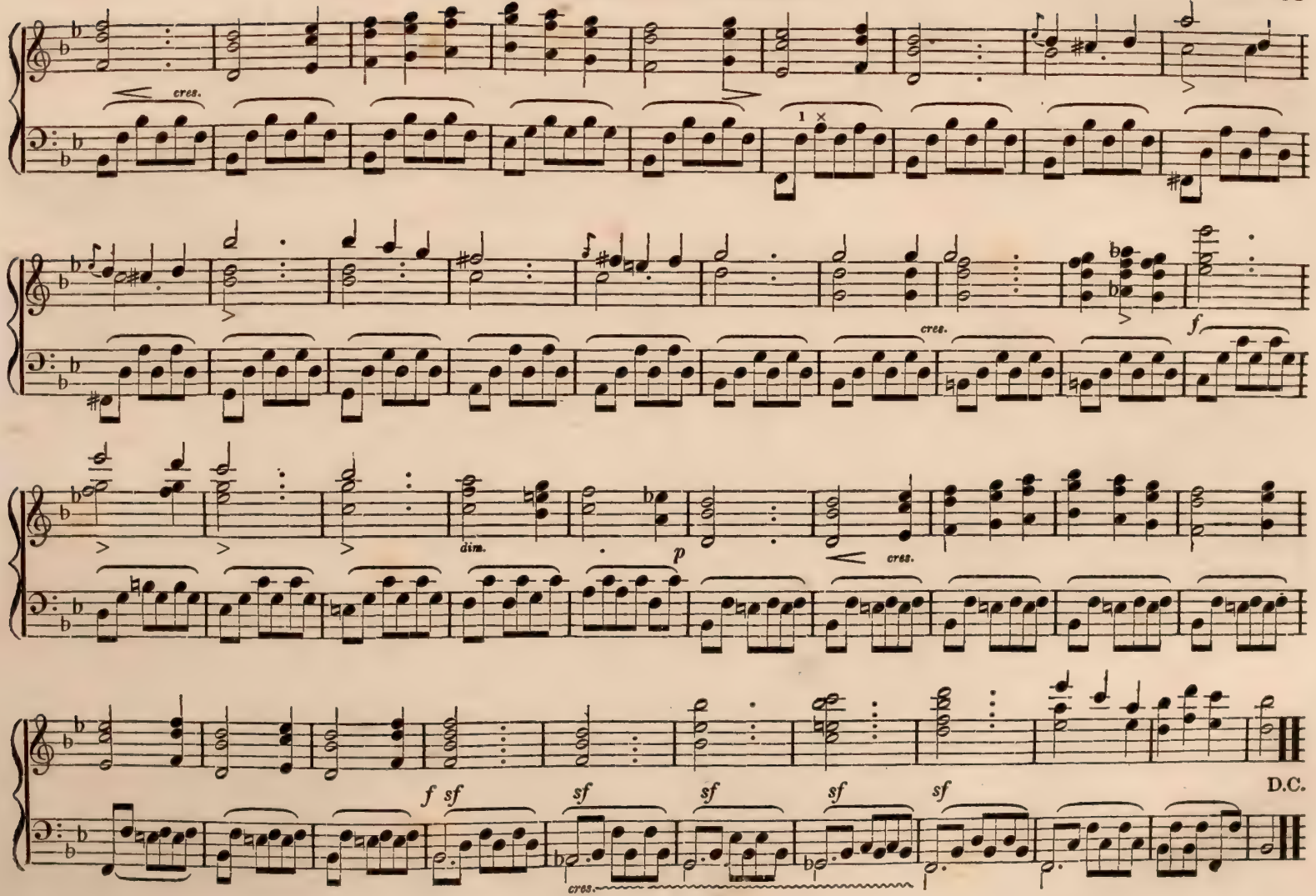




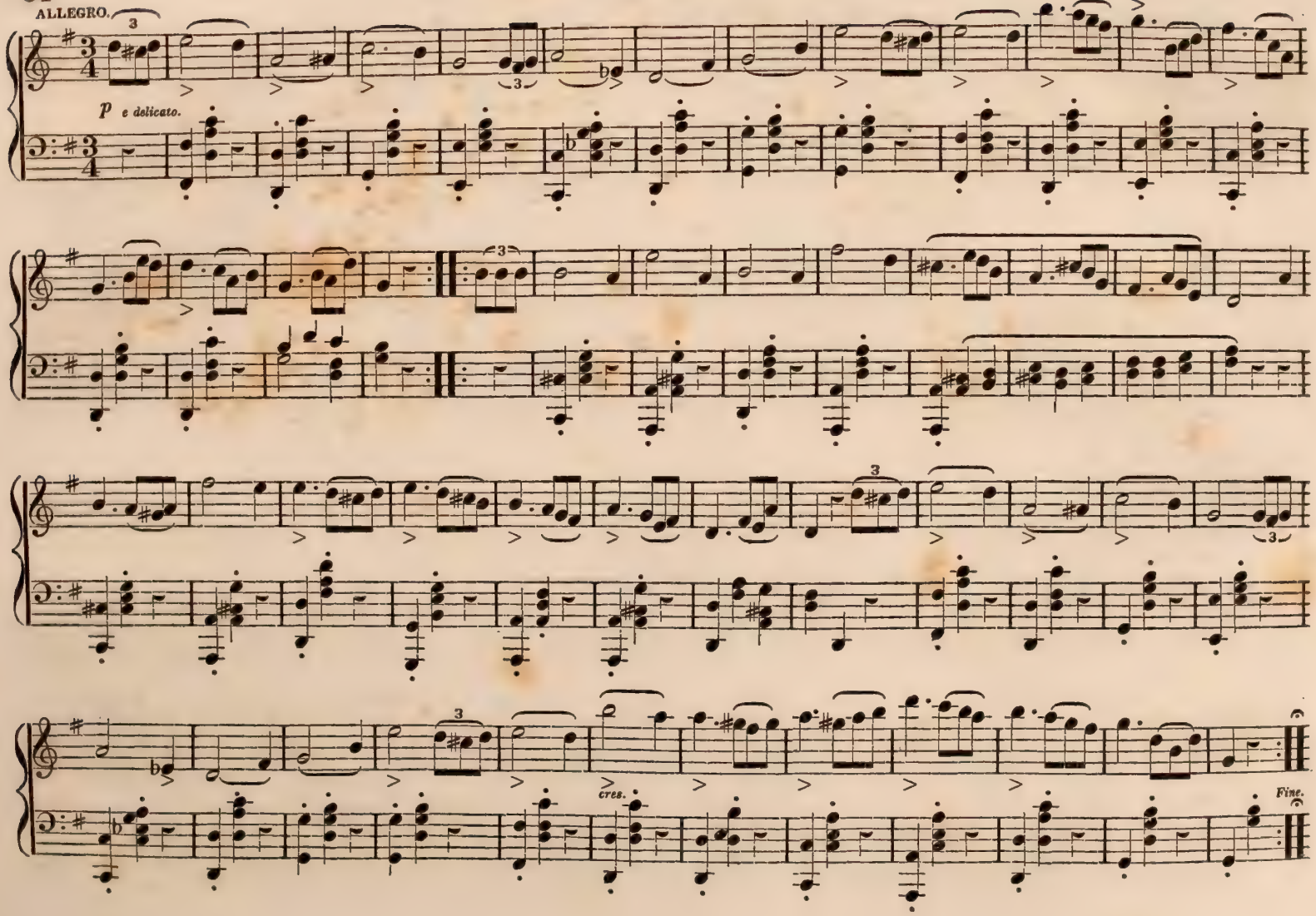
2. Too soon when our beauty is faded away,
Like the rose that has wither'd we'll sink to decay,
We'll soon be forgotten by kindred and friend,
E'en true hearts prove faithless when life's at an end.

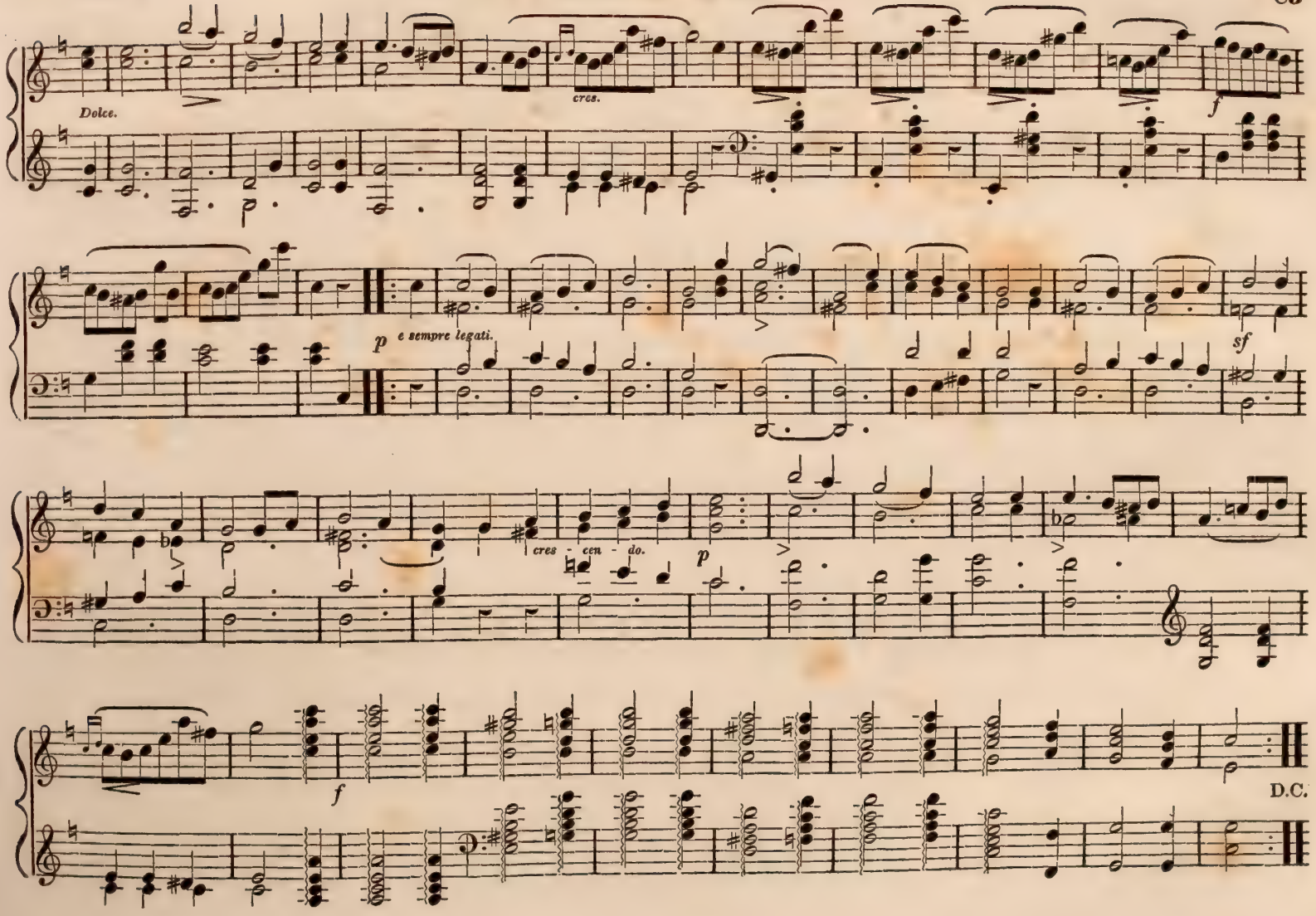
That friendship so sweet, which unites us to-day,
Is made to be broken, is born to decay;
For when life shall end and the spirit is flown,
Oh! who shall remember the soul that has gone!


ALLEGRO VIVACE.
mf
8va
loco
cres.
p
cres.
p
f
soave.
Fine.


cres.
1
cres.
f
dim.
p
cres.
f sf
sf
sf
sf
sf
cres.
D.C.

No. 2.—JULIET.

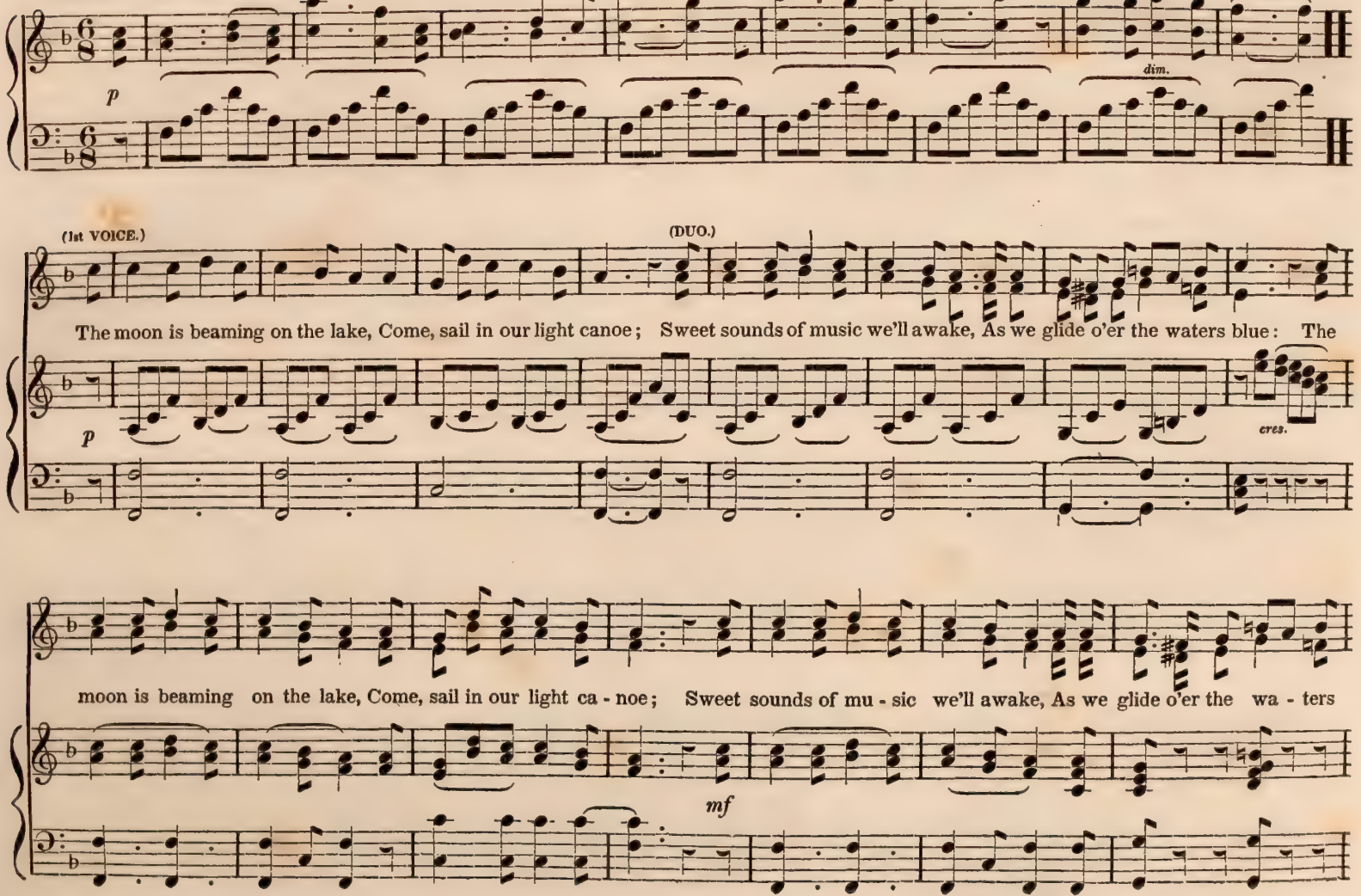


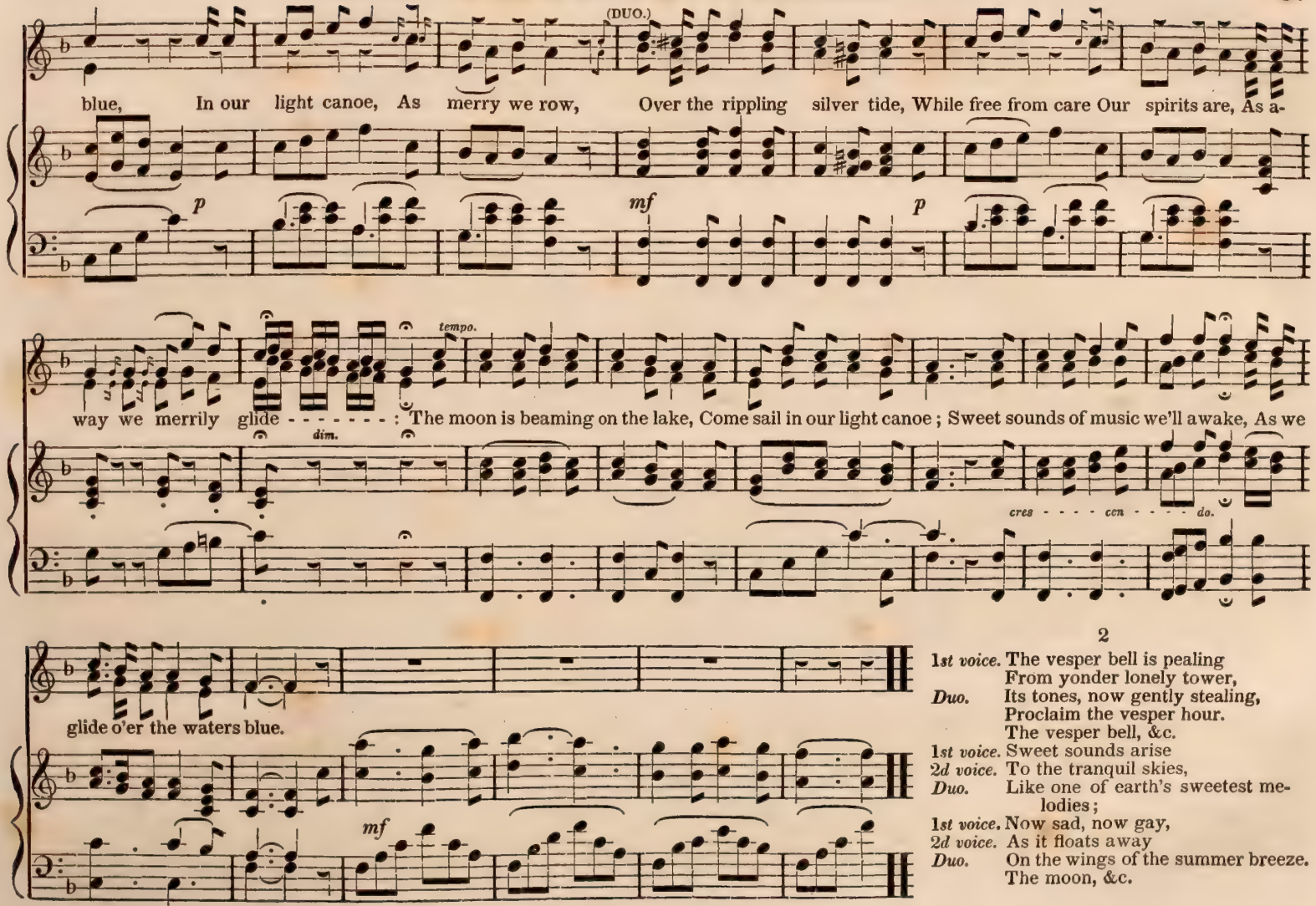

Dolce.
cres.
f
p
e sempre legati.
sf
cres - cen - do.
p
f
D.C.

MOONLIGHT.....*A Duett.*

J. Blockley.

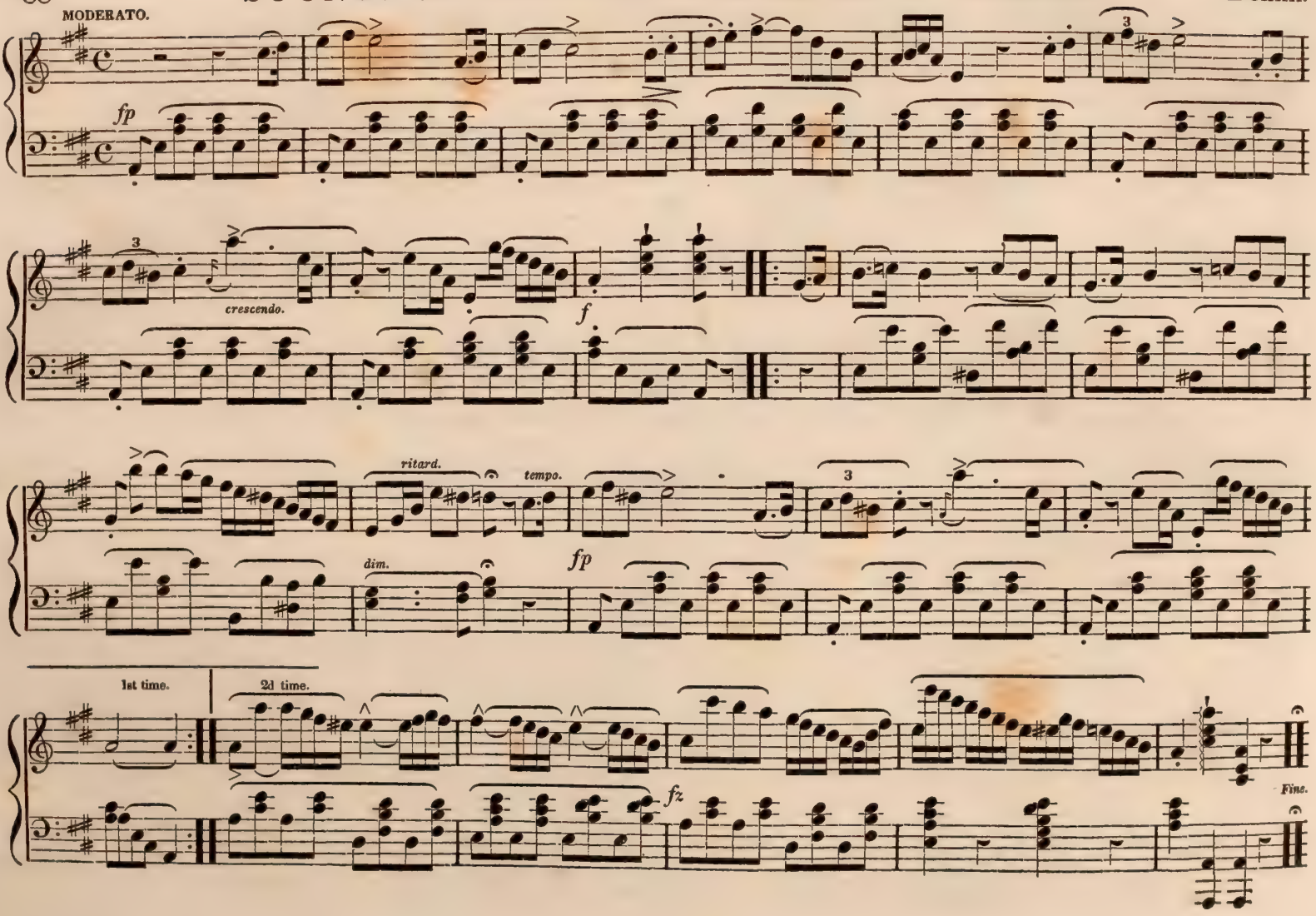
ANDANTE QUASI ALLEGRO.

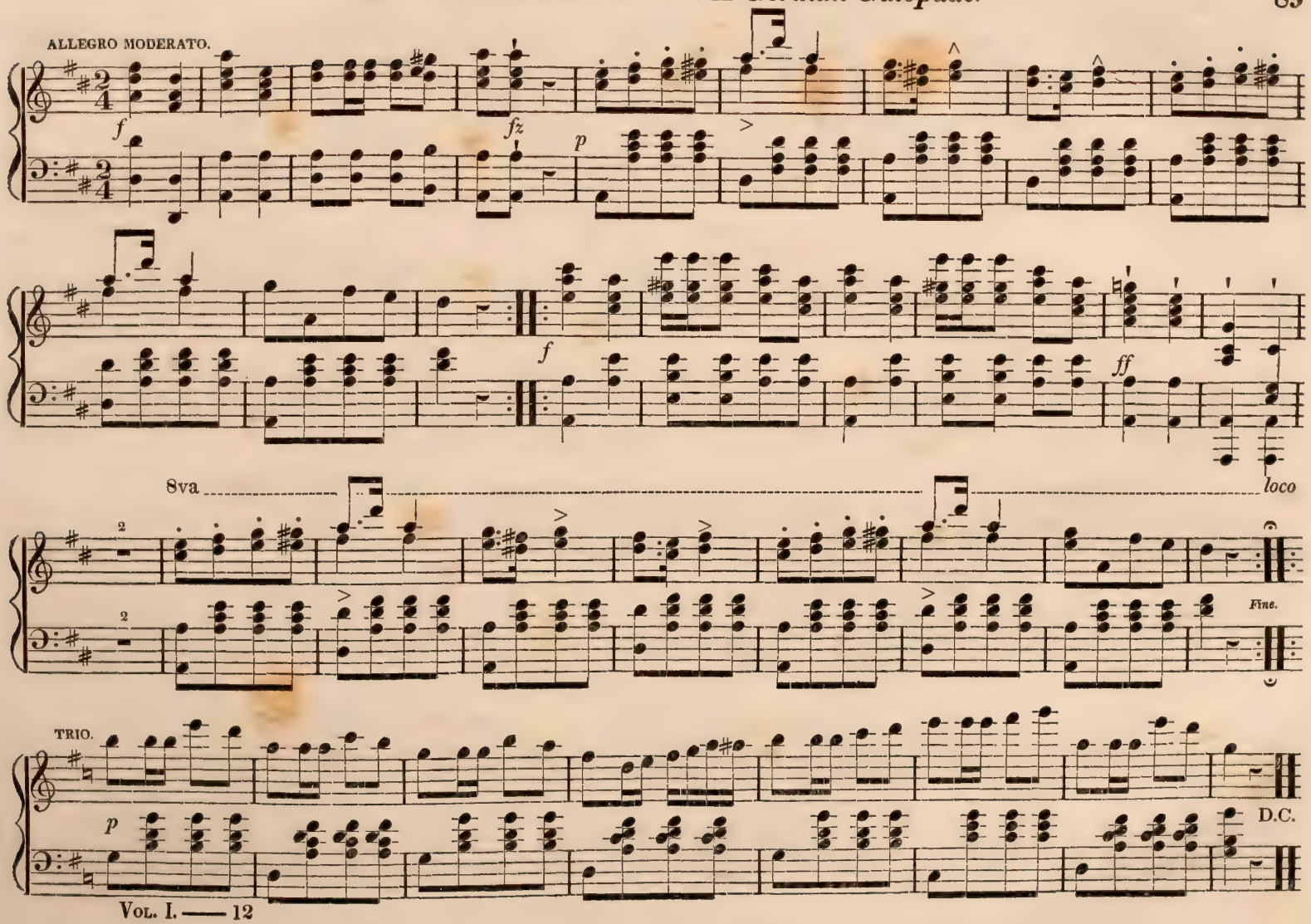




2

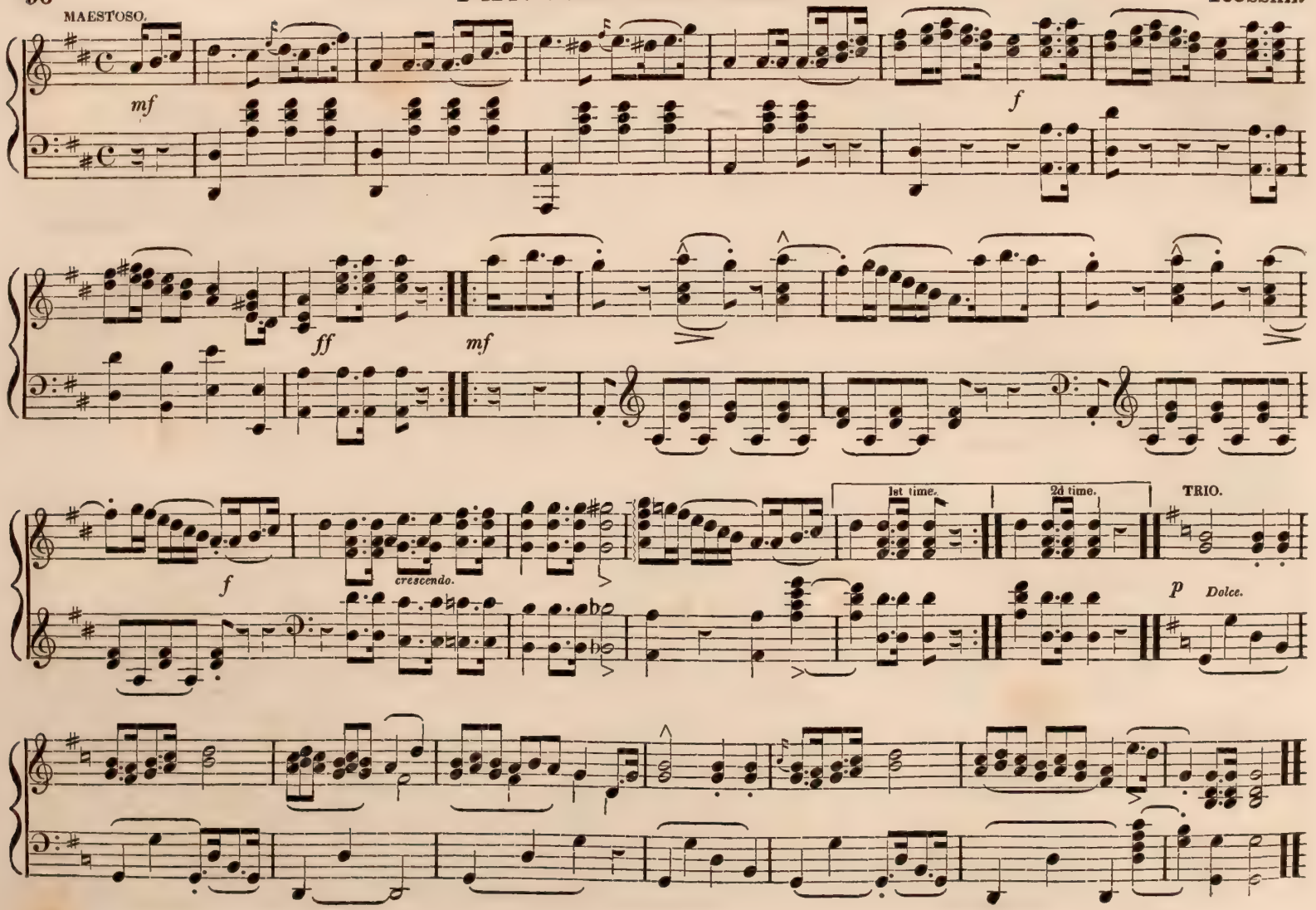
1st voice. The vesper bell is pealing
From yonder lonely tower,
Duo. Its tones, now gently stealing,
Proclaim the vesper hour.
The vesper bell, &c.
1st voice. Sweet sounds arise
2d voice. To the tranquil skies,
Duo. Like one of earth's sweetest melodies;
1st voice. Now sad, now gay,
2d voice. As it floats away
Duo. On the wings of the summer breeze.
The moon, &c.

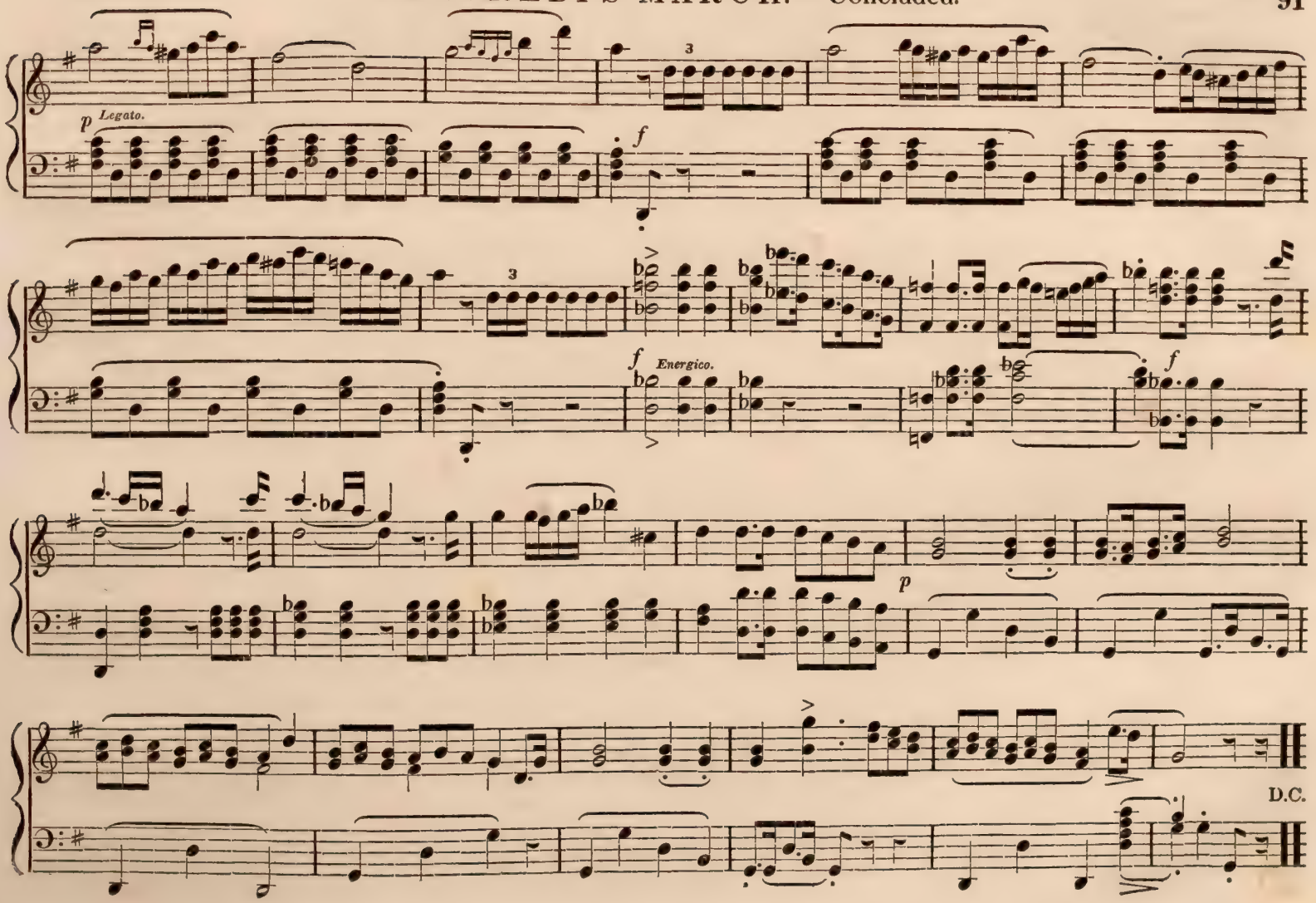

MODERATO.
fp
3
crescendo.
f
ritard.
tempo.
dim.
fp
1st time.
2d time.
fz
Fine.


ALLEGRO MODERATO.
f
fz
p
f
ff
8va
loco
Fine.
TRIO.
p
D.C.

TANCREDI'S MARCH.

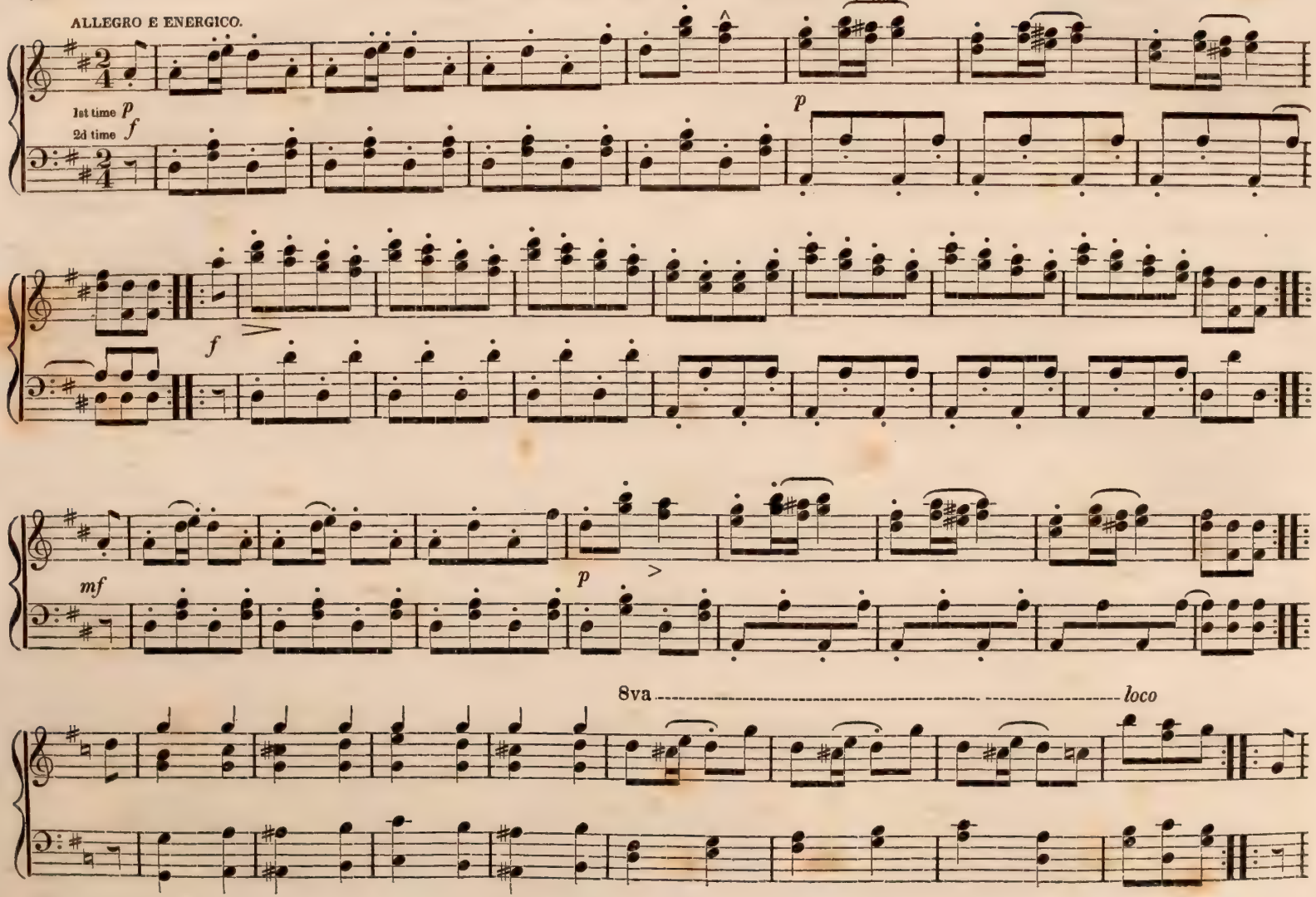
Rossini.

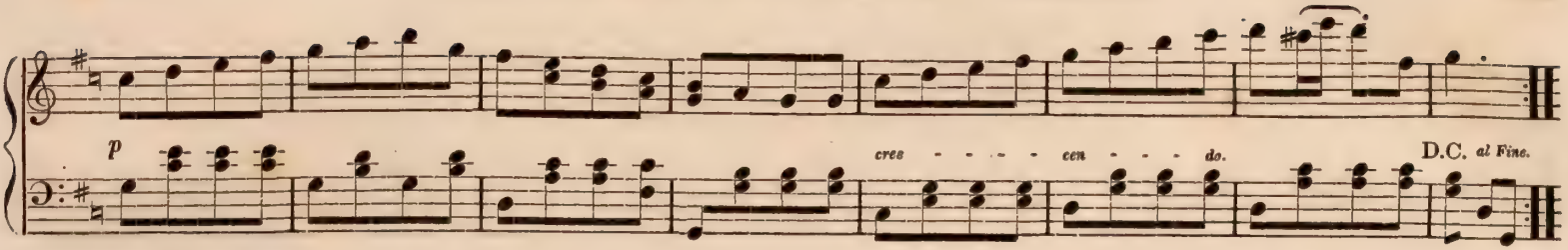



p Legato.
f
3
3
f Energico.
f
p
D.C.

GALOP DE GUSTAVE.

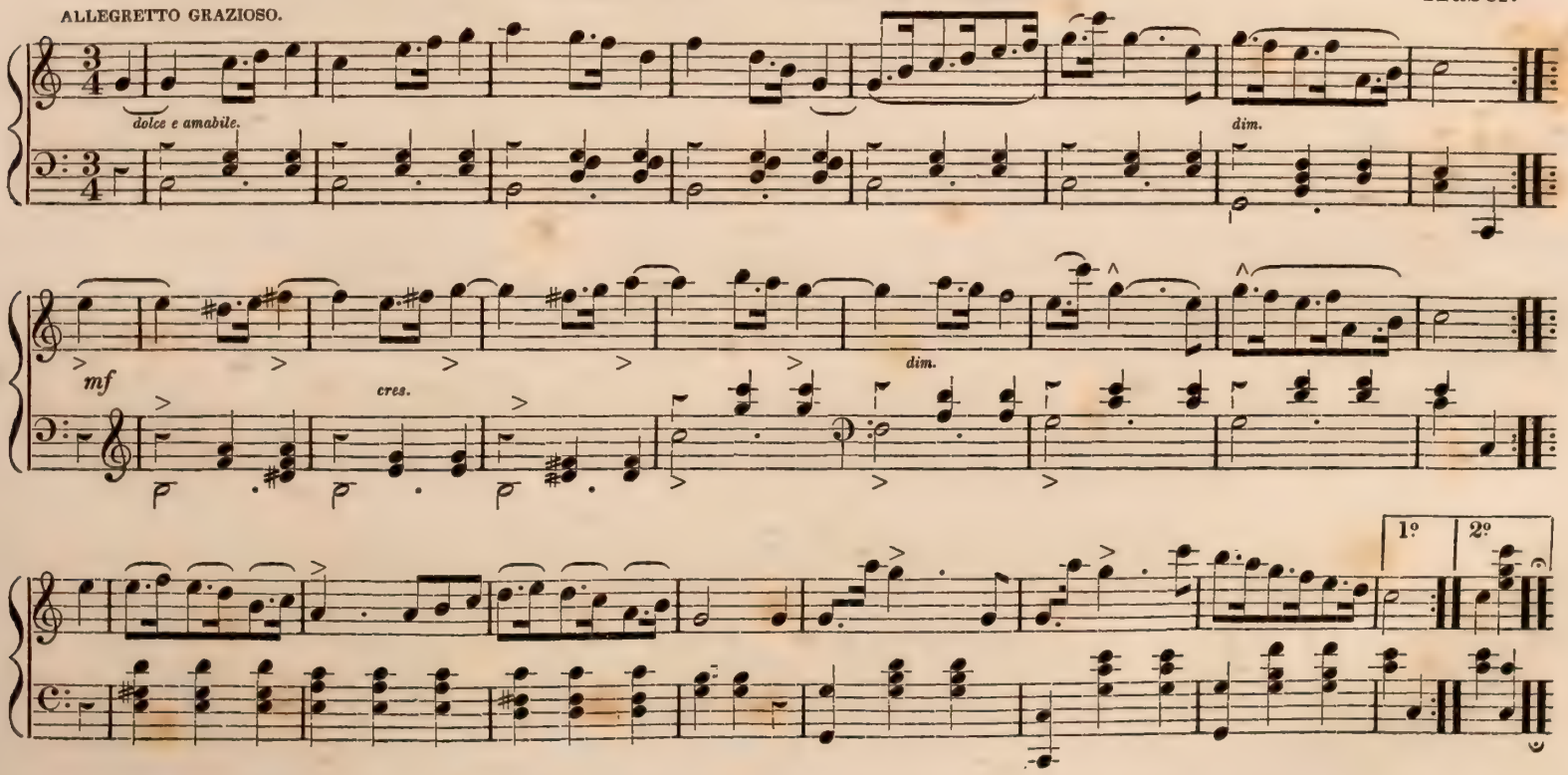
Rossini.





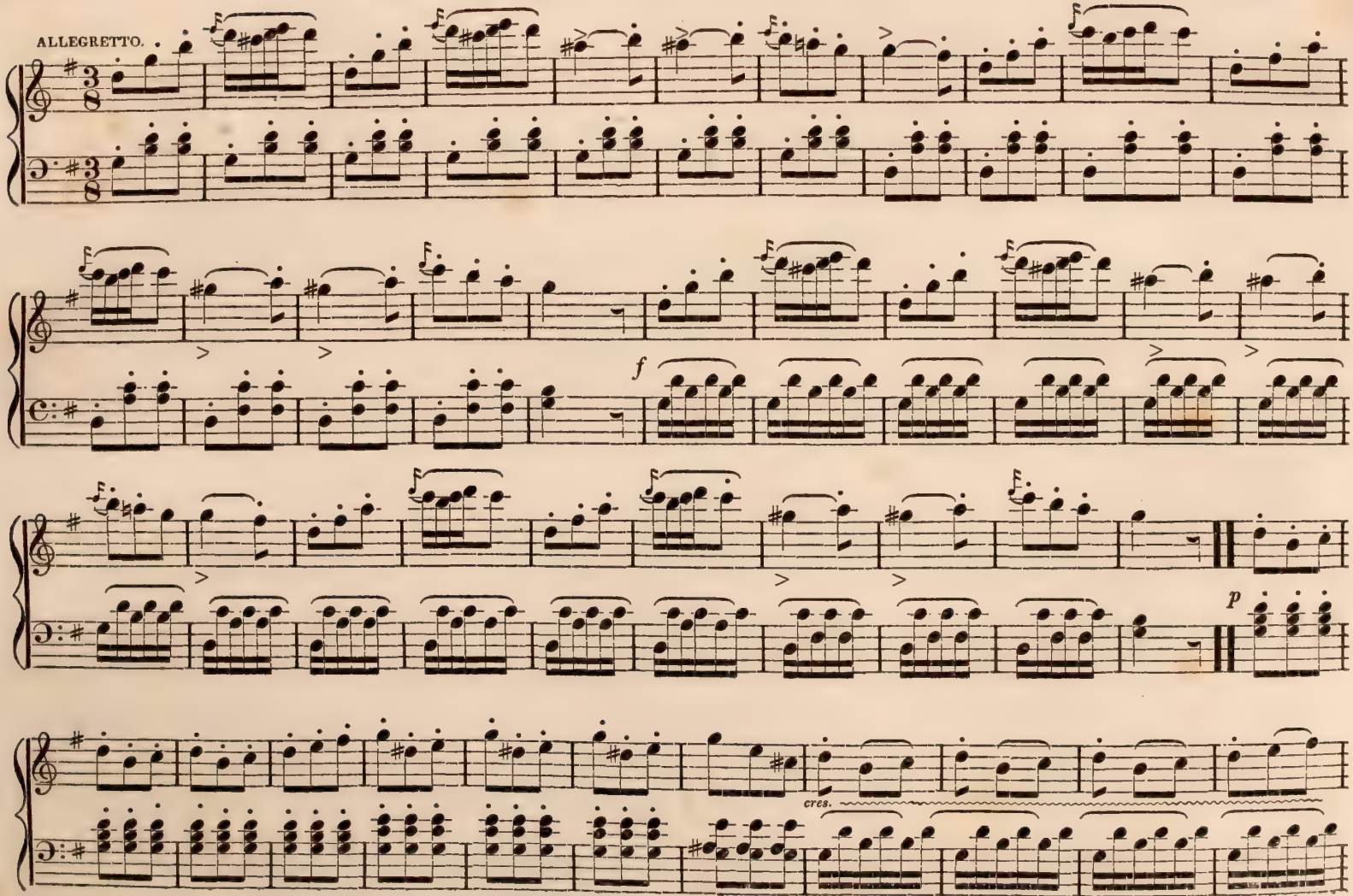
WALTZ....From La Fiancée.

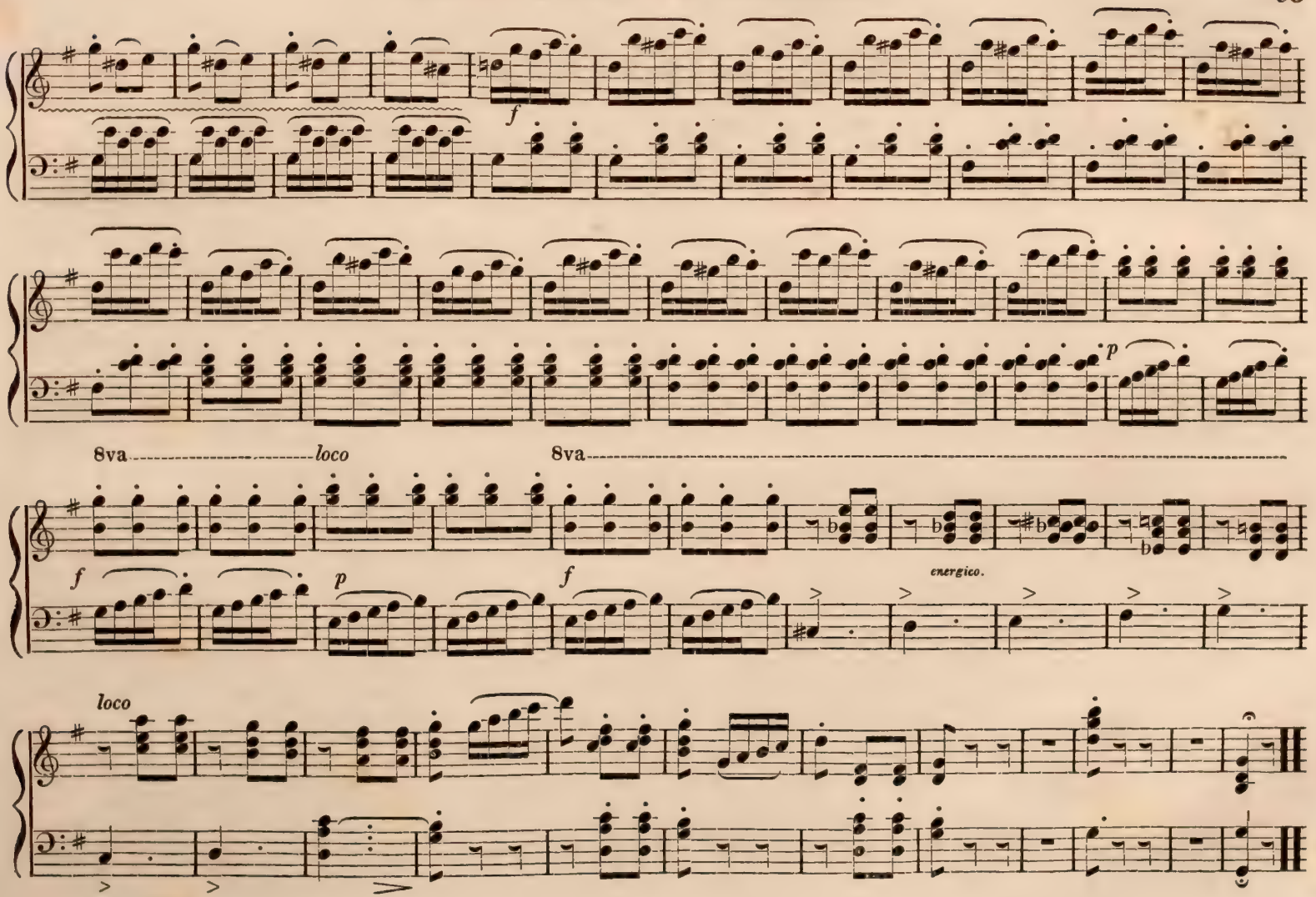
Auber.



RONDONETTO....From Barber of Seville.

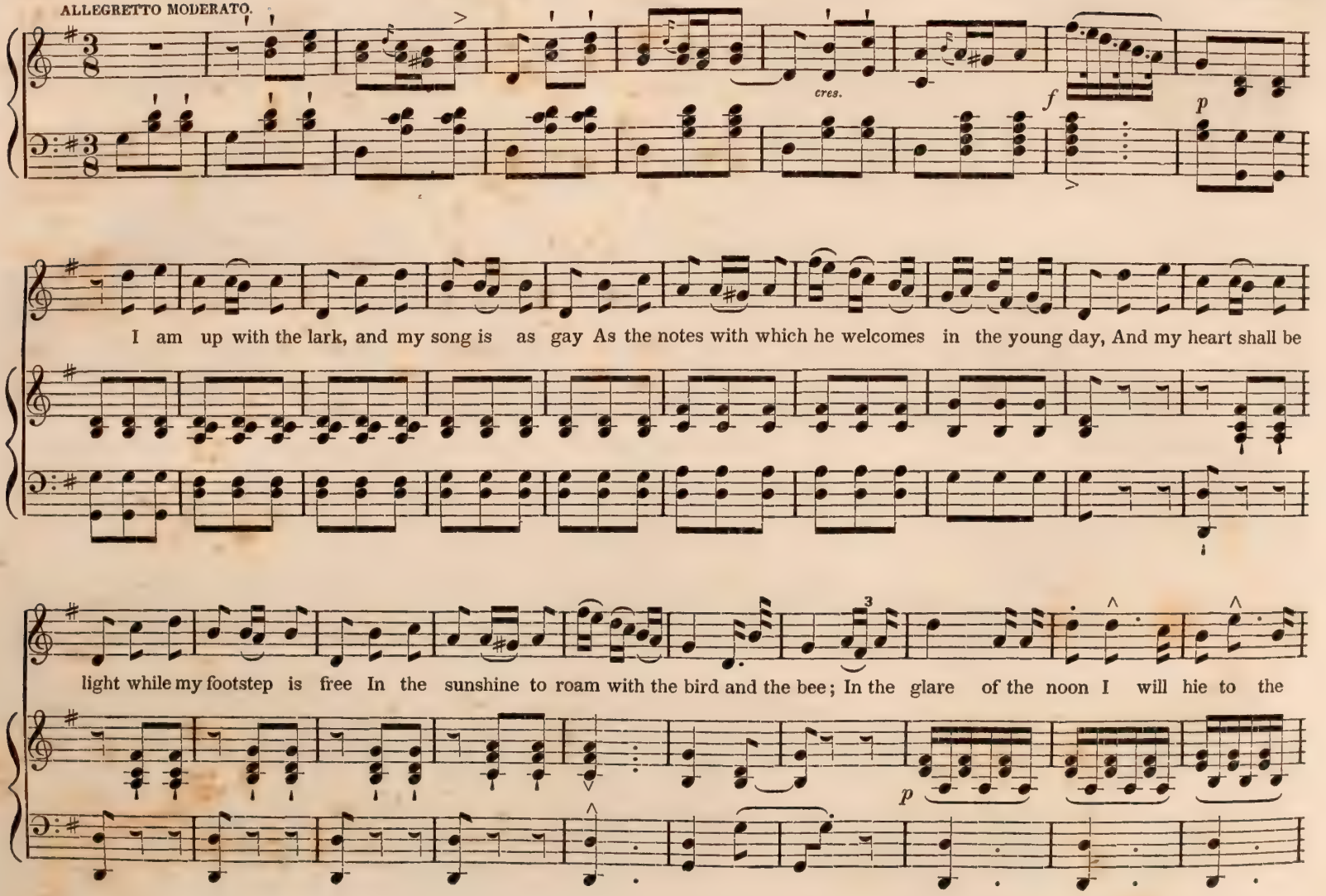
Rossini.

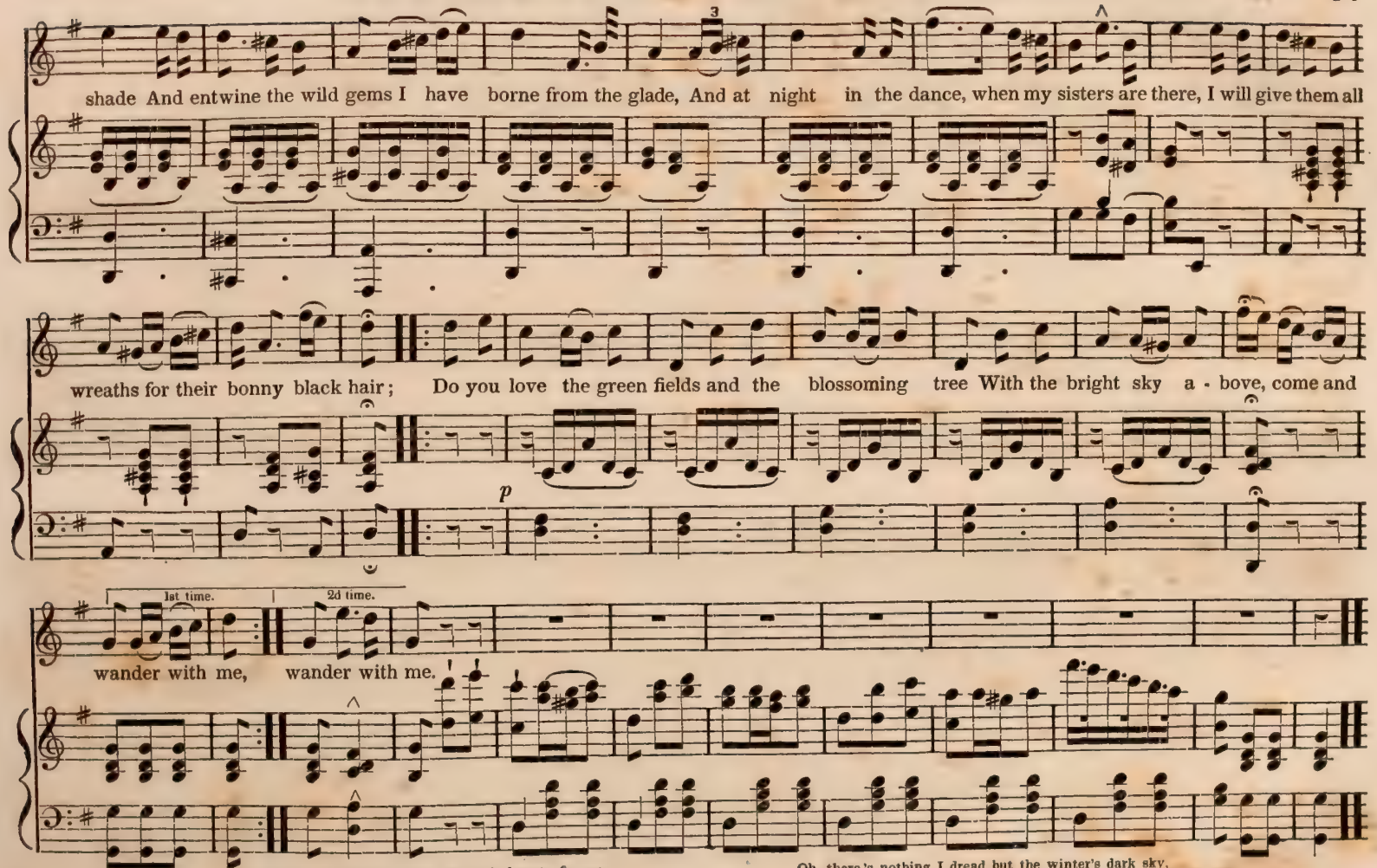



f
p
8va
loco
8va
f
p
f
energico.
loco

THE LAY OF THE GIPSY.

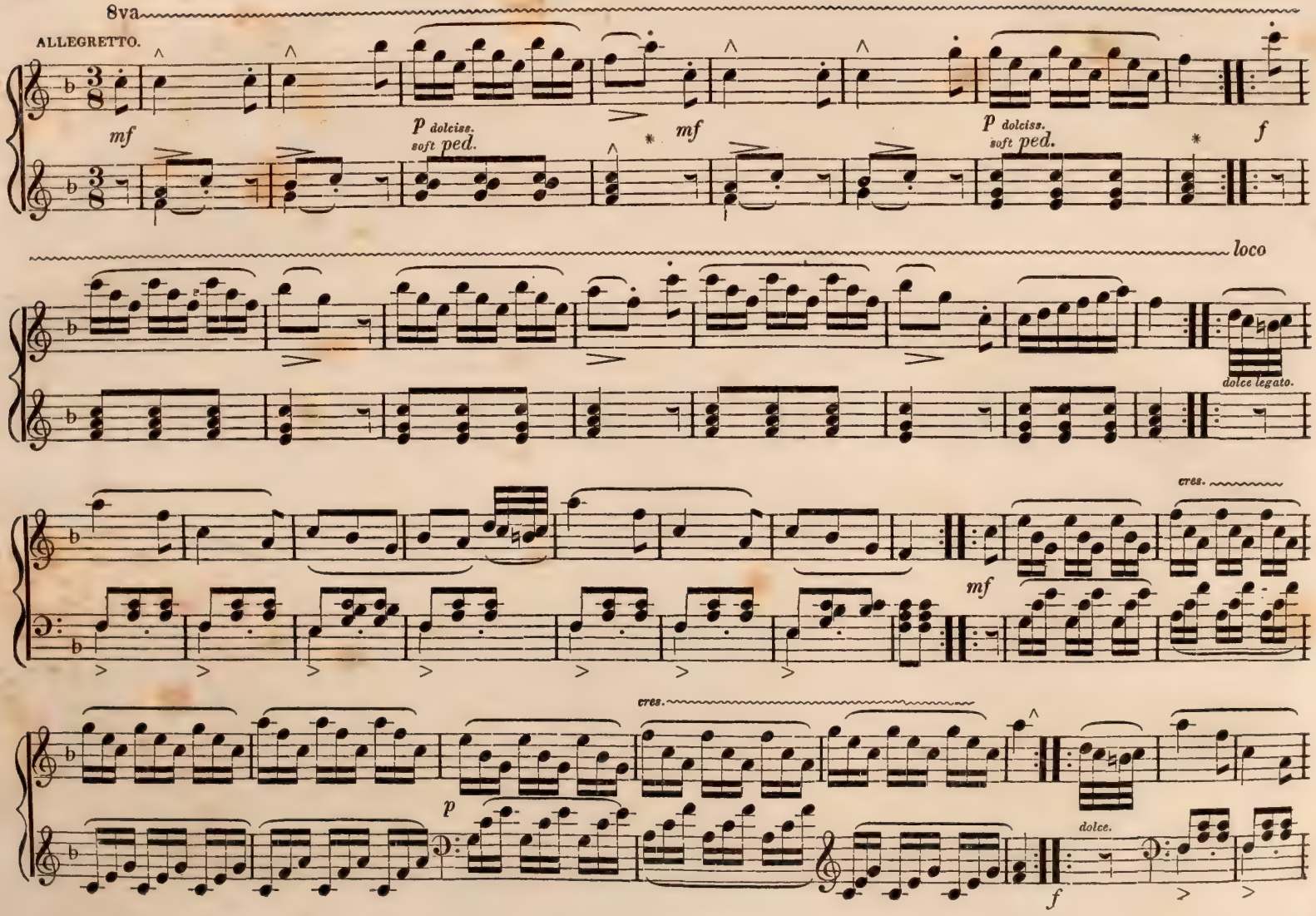
Auber.

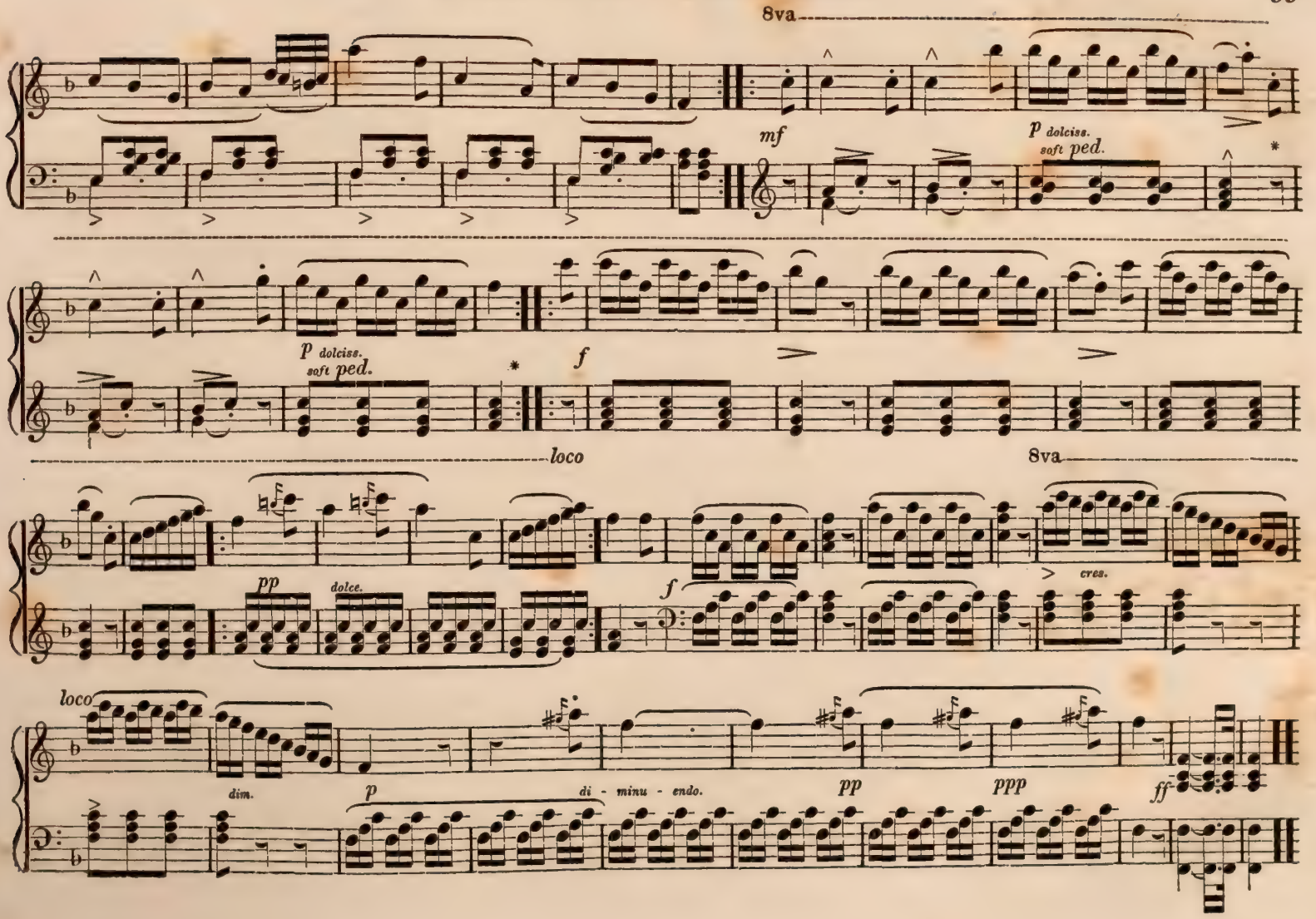




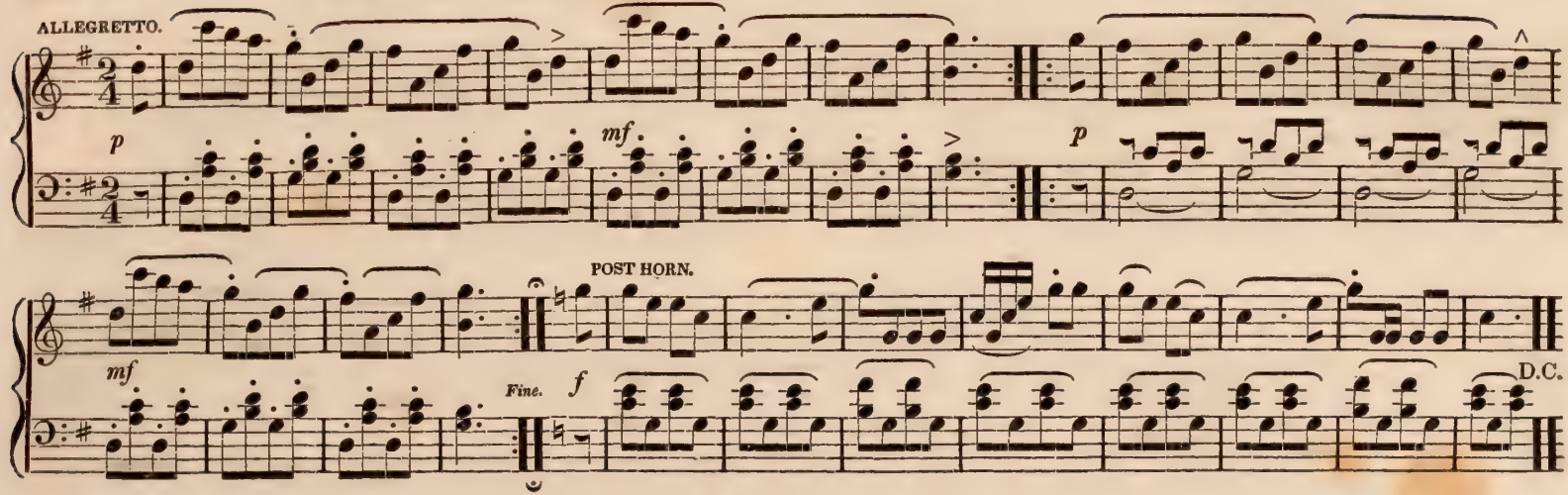
2. All the wild flowers bloom in their beauty for me,
And for me all the birds carol forth in their glee,
Not a bird, tree, or flow'r, lives in forest or grove,
But I know them by name, and in knowing them love;
Oh, there's nothing I dread but the winter's dark sky,
When the leaves are all gone and the snow-flakes drift by,
For my heart yearneth then for the summer to come,
And the tent which shall then be the gipsy's dear home:
Do you love, &c.

BIRD WALTZ.


8va
ALLEGRETTO.
mf
p dolciss.
soft ped.
mf
p dolciss.
soft ped.
f
loco
dolce legato.
cres.
mf
cres.
p
dolce.
f

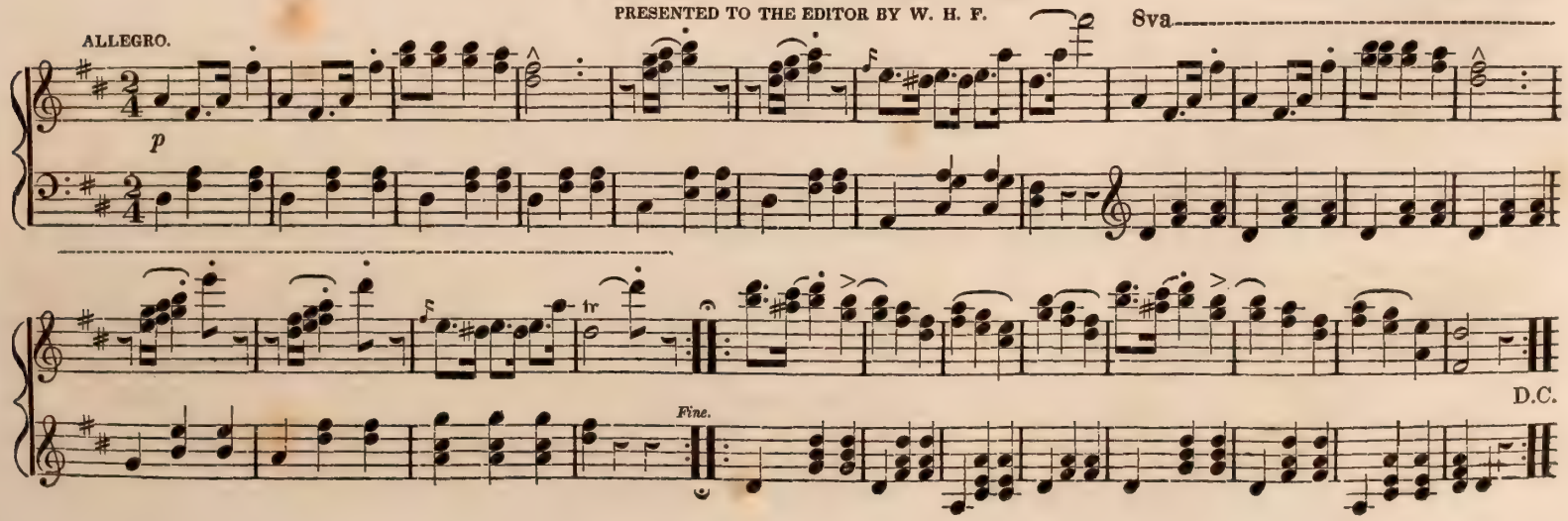

8va
mf
p dolciss.
soft ped.
p dolciss.
soft ped.
f
loco
8va
pp
dolce.
f
cres.
loco
dim.
p
di - minu - endo.
pp
ppp
ff

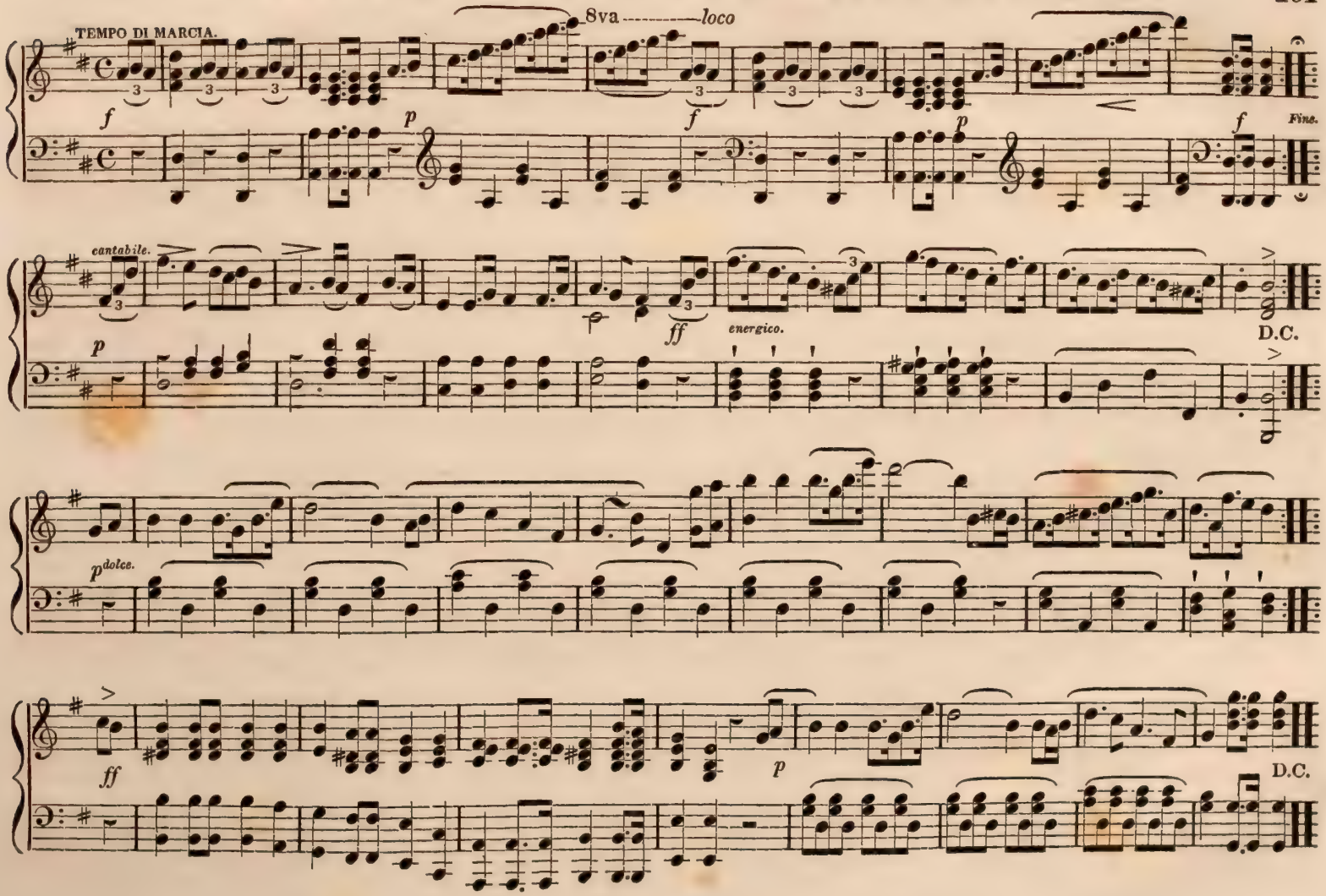
THE YOUNG LADIES' DELIGHT..... *A Galopade.*



VACATION WALTZ.

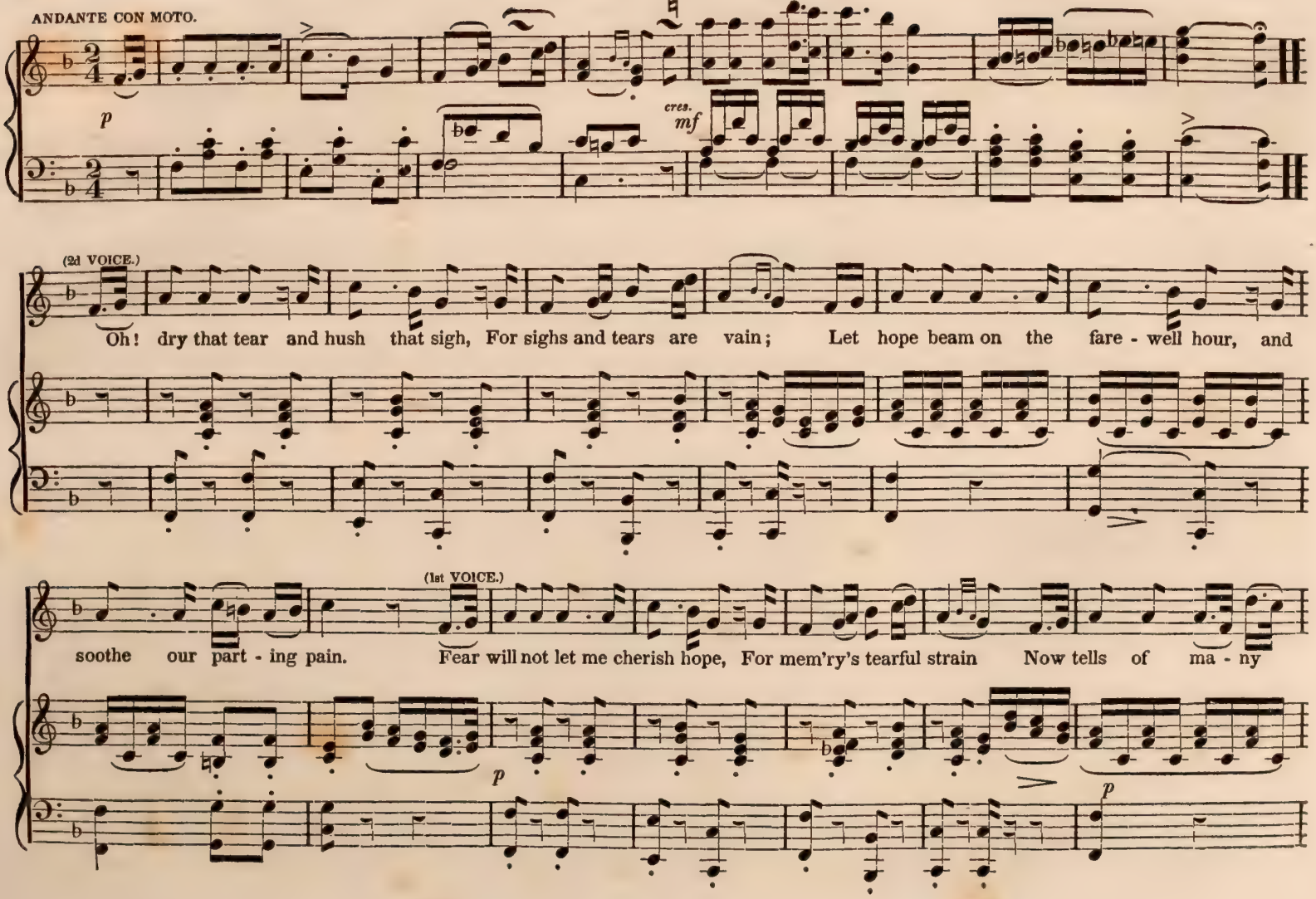
PRESENTED TO THE EDITOR BY W. H. F.

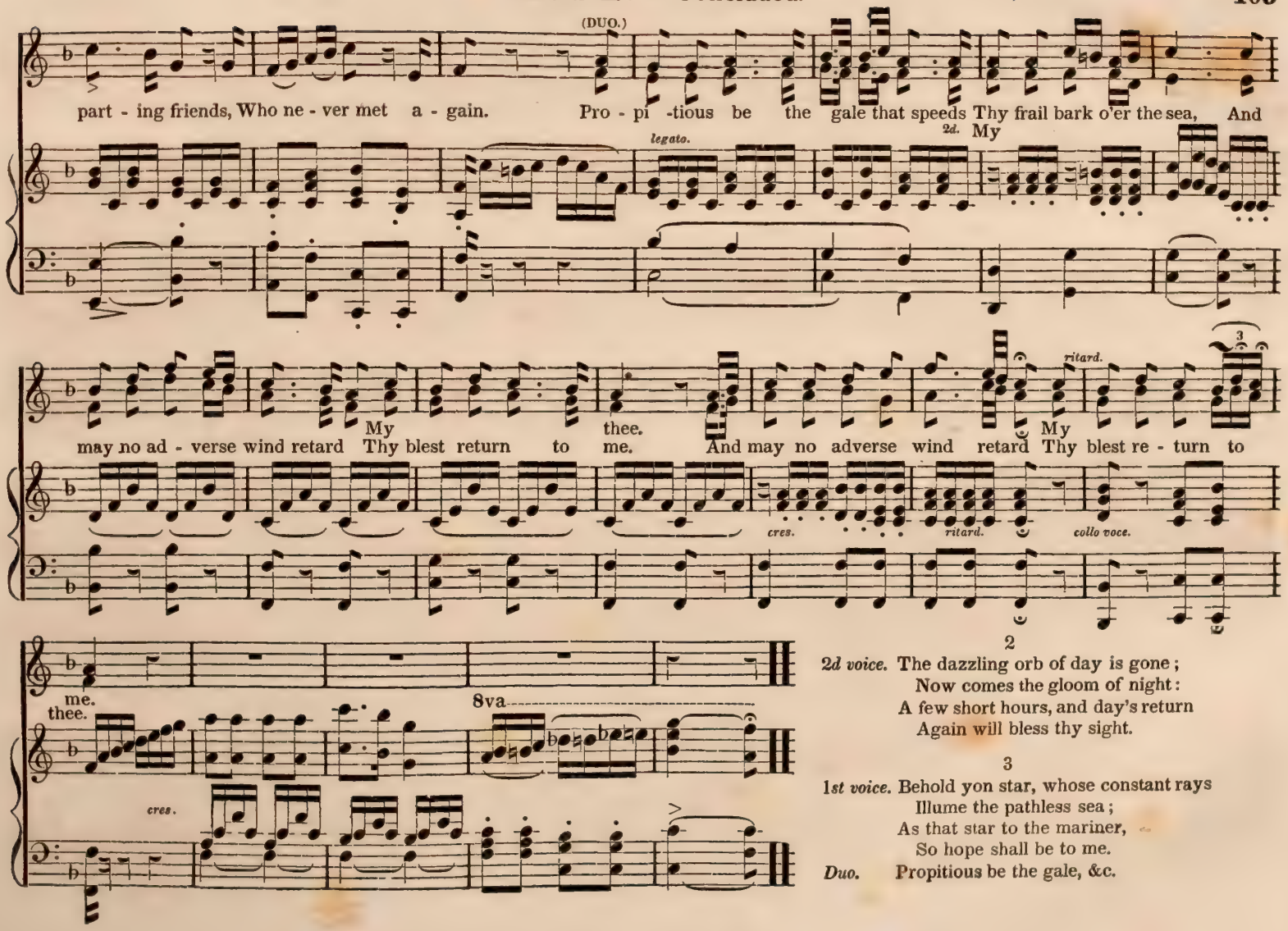



TEMPO DI MARCIA.
8va
loco
f
p
f
p
f
Fine.
cantabile.
p
ff
energico.
D.C.
p dolce.
ff
p
D.C.

HOPE....*A Duett.*

Henry Herz.





2

2d voice. The dazzling orb of day is gone;
Now comes the gloom of night:
A few short hours, and day's return
Again will bless thy sight.

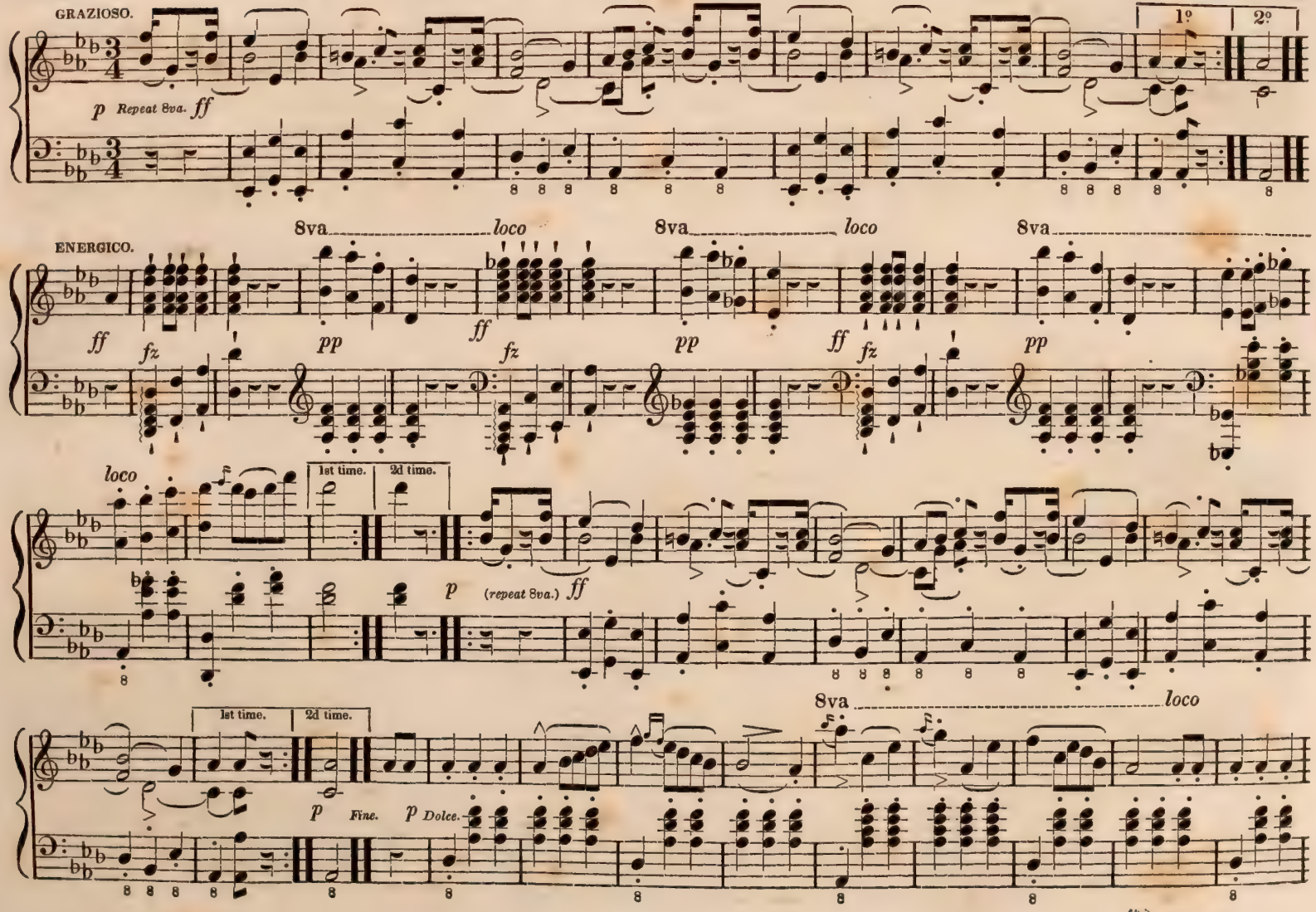
3

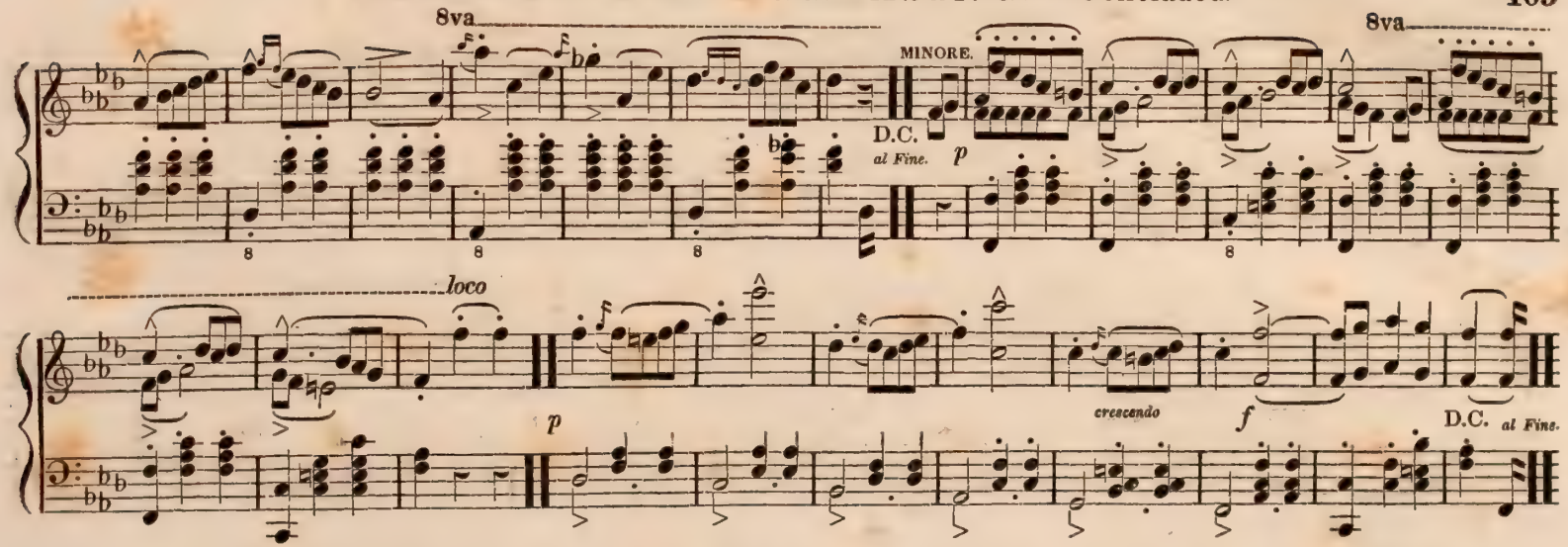
1st voice. Behold yon star, whose constant rays
Illume the pathless sea;
As that star to the mariner,
So hope shall be to me.

Duo. Propitious be the gale, &c.

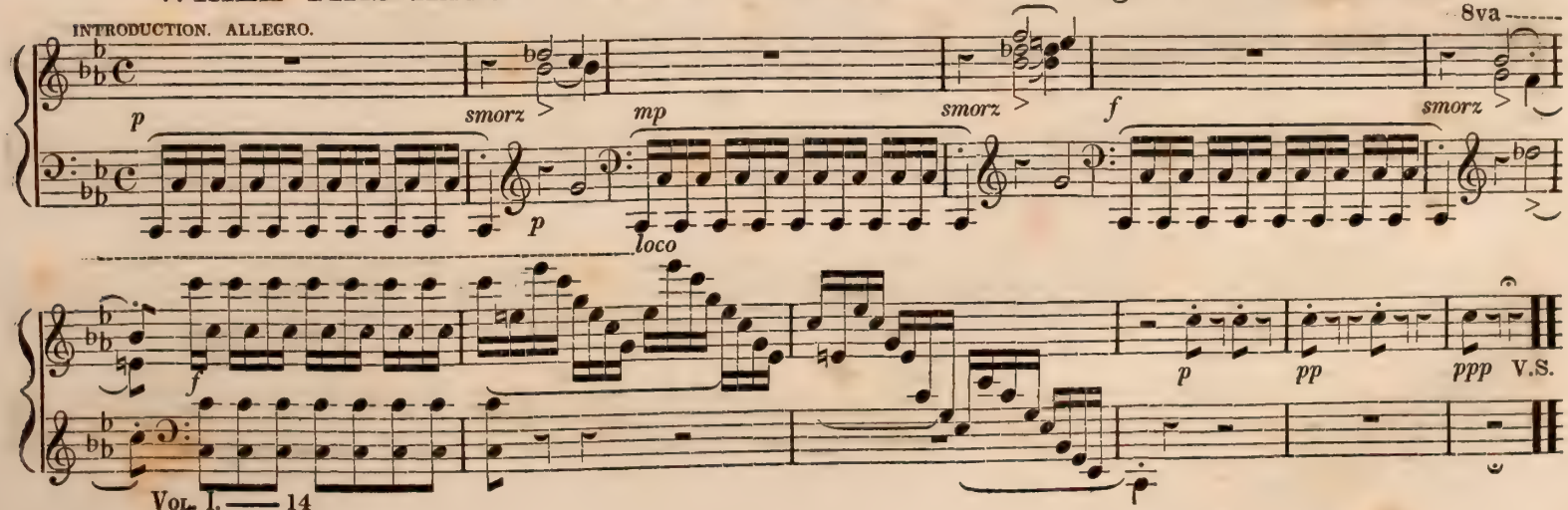
PLAINTIVE AND PLEASING.....*A Waltz.*

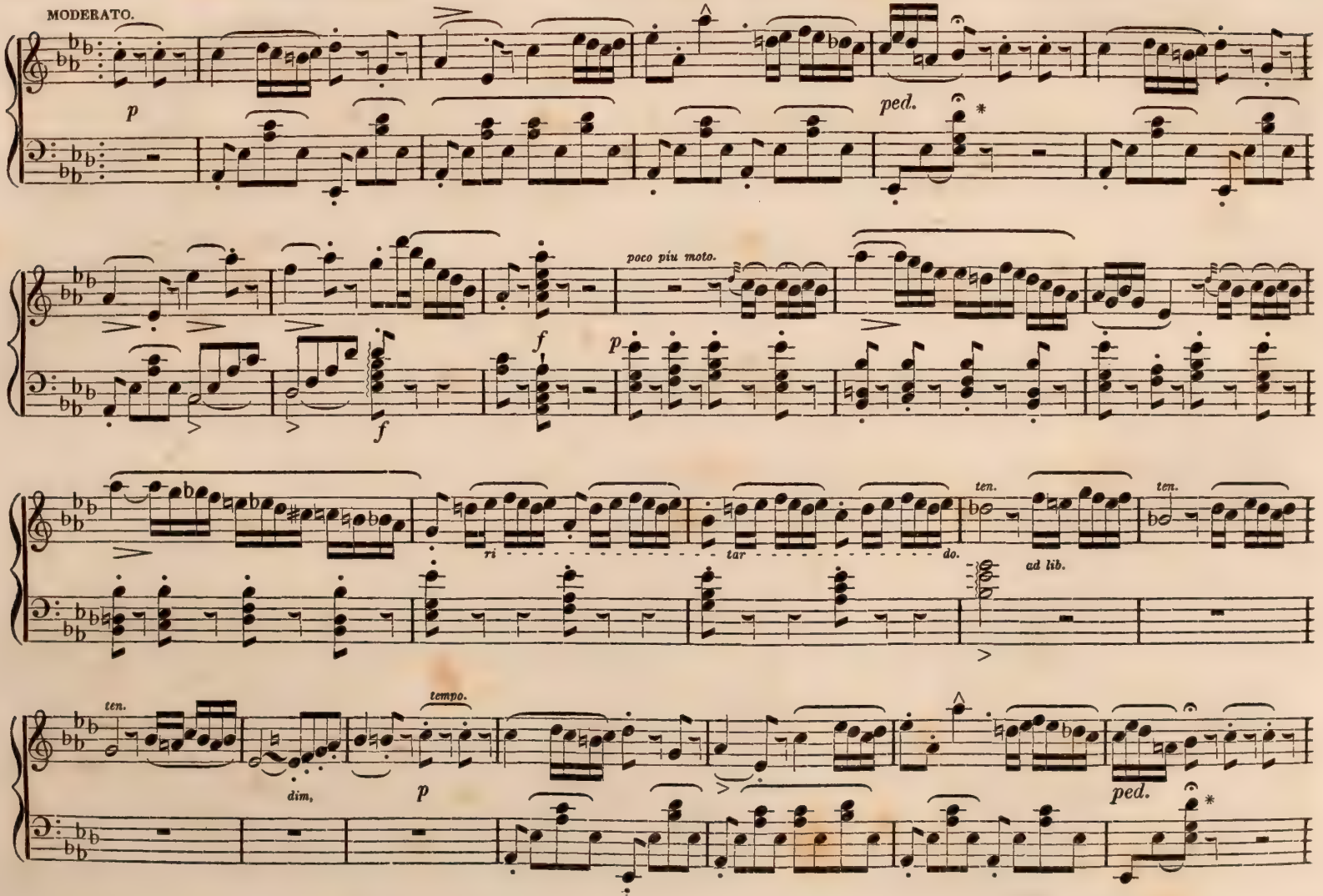
Chas. Jarvis.

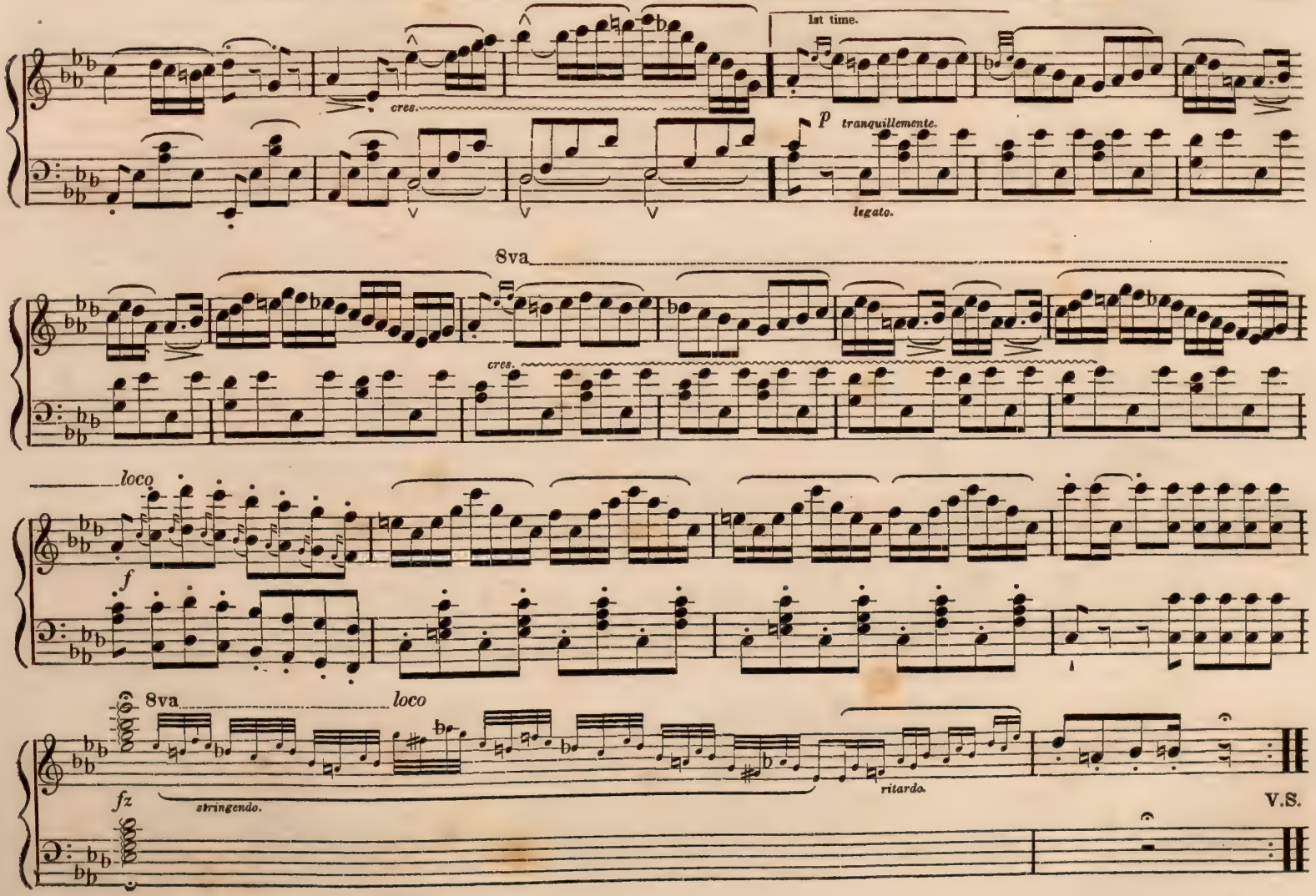


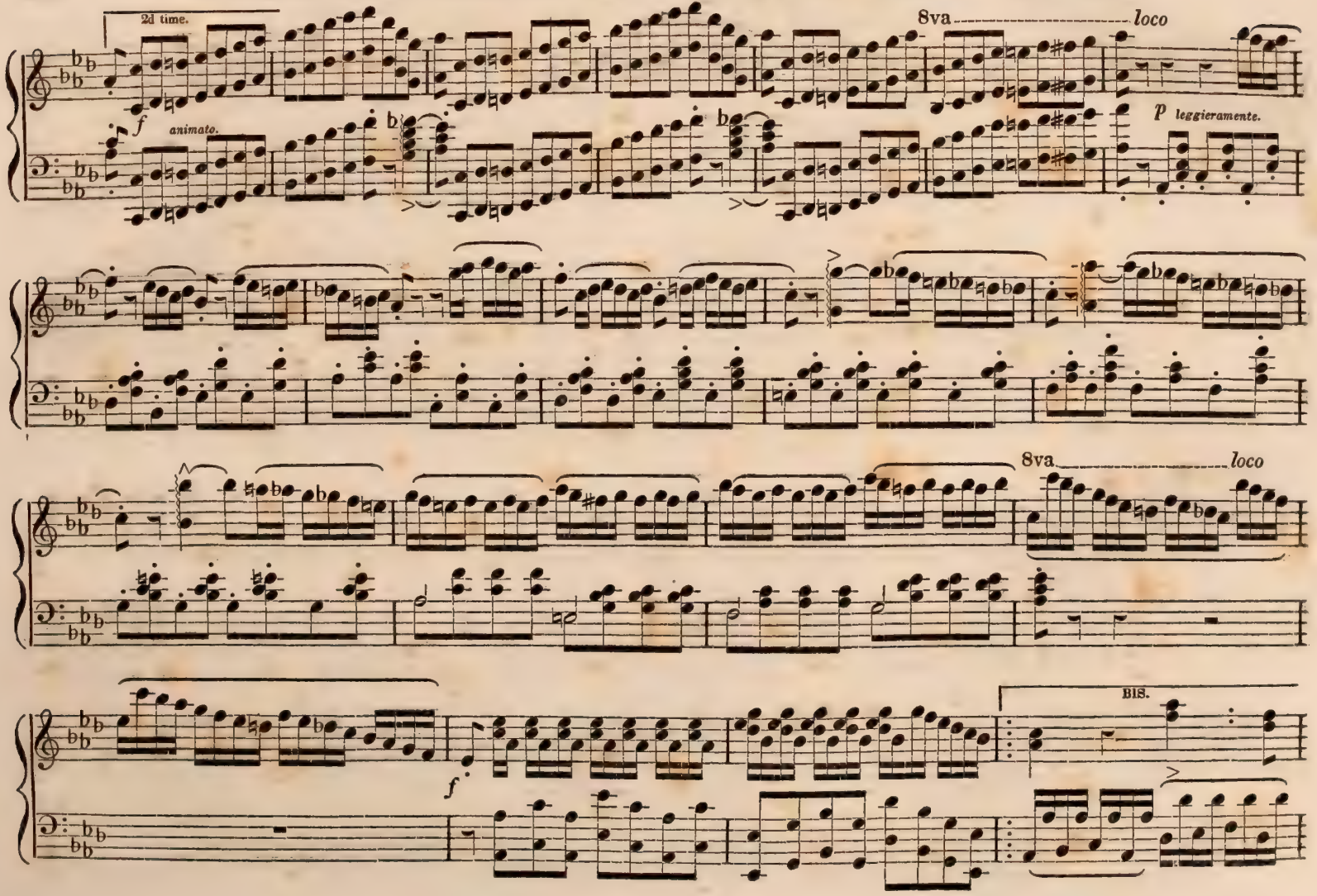


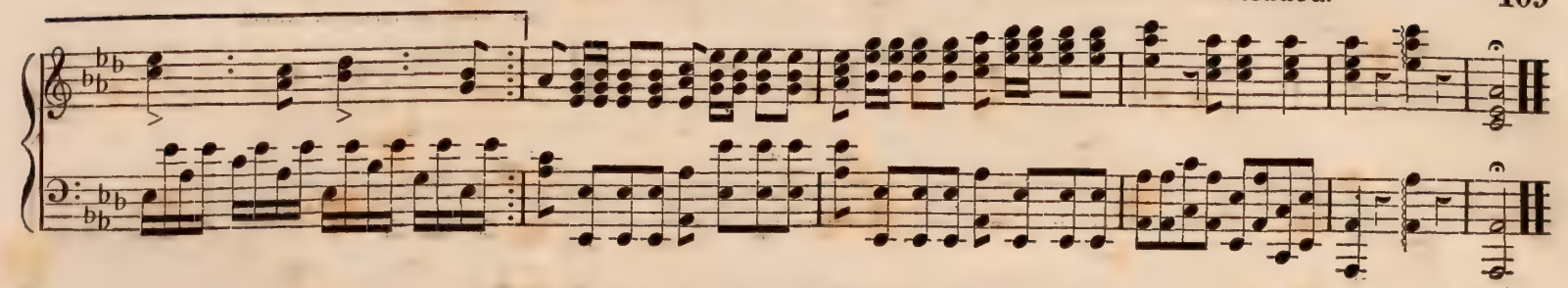
WHILE THIS HEART ITS JOY REVEALING. . . . Arranged from La Sonnambula.




MODERATO.
p
ped.
poco piu moto.
f
p
ri
tar
do.
ten.
ad lib.
ten.
tempo.
dim,
p
ped.

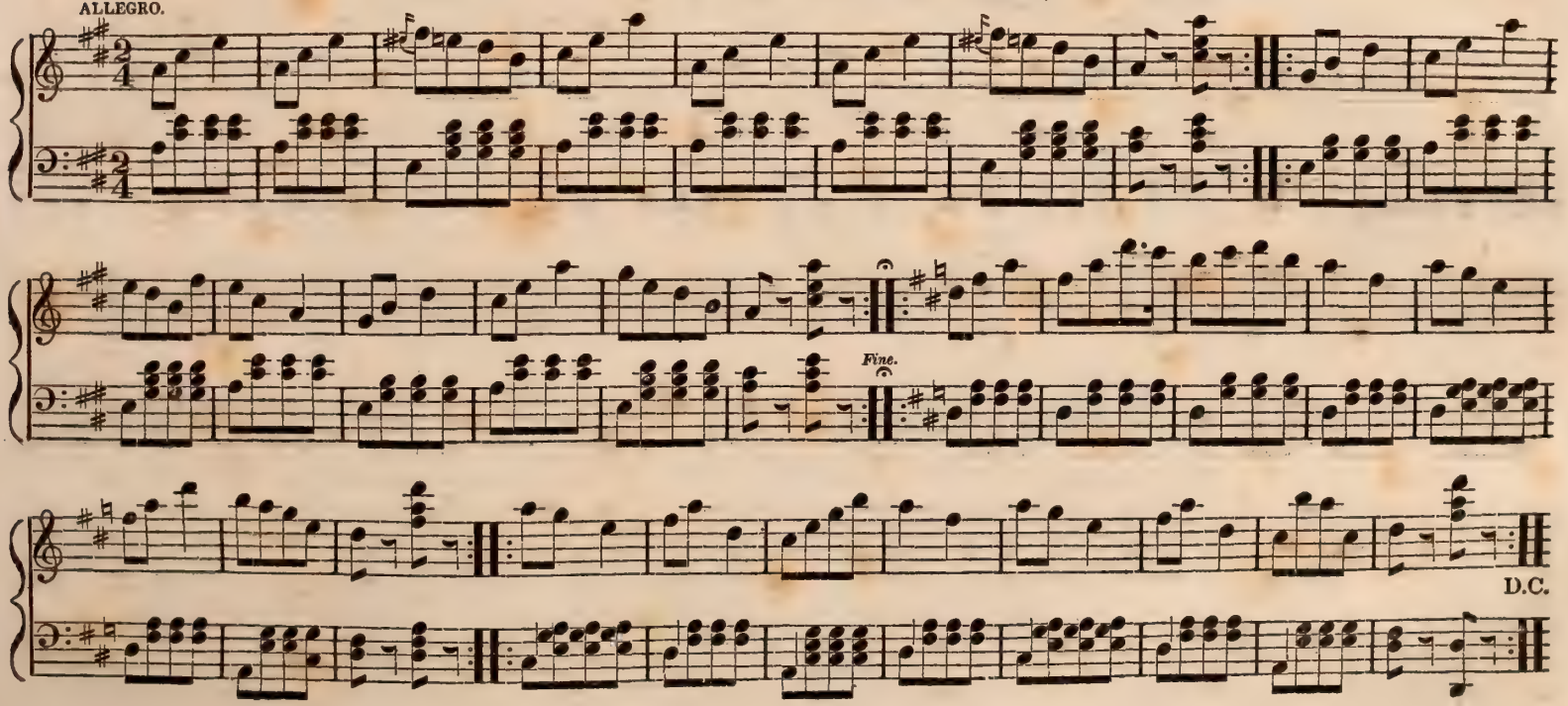

1st time.
cres.
p
tranquillemente.
legato.
8va
cres.
loco
f
8va
loco
fz
stringendo.
ritardo.
V.S.


2d time.
8va
loco
f
animato.
p
leggieramente.
8va
loco
f
BIS.



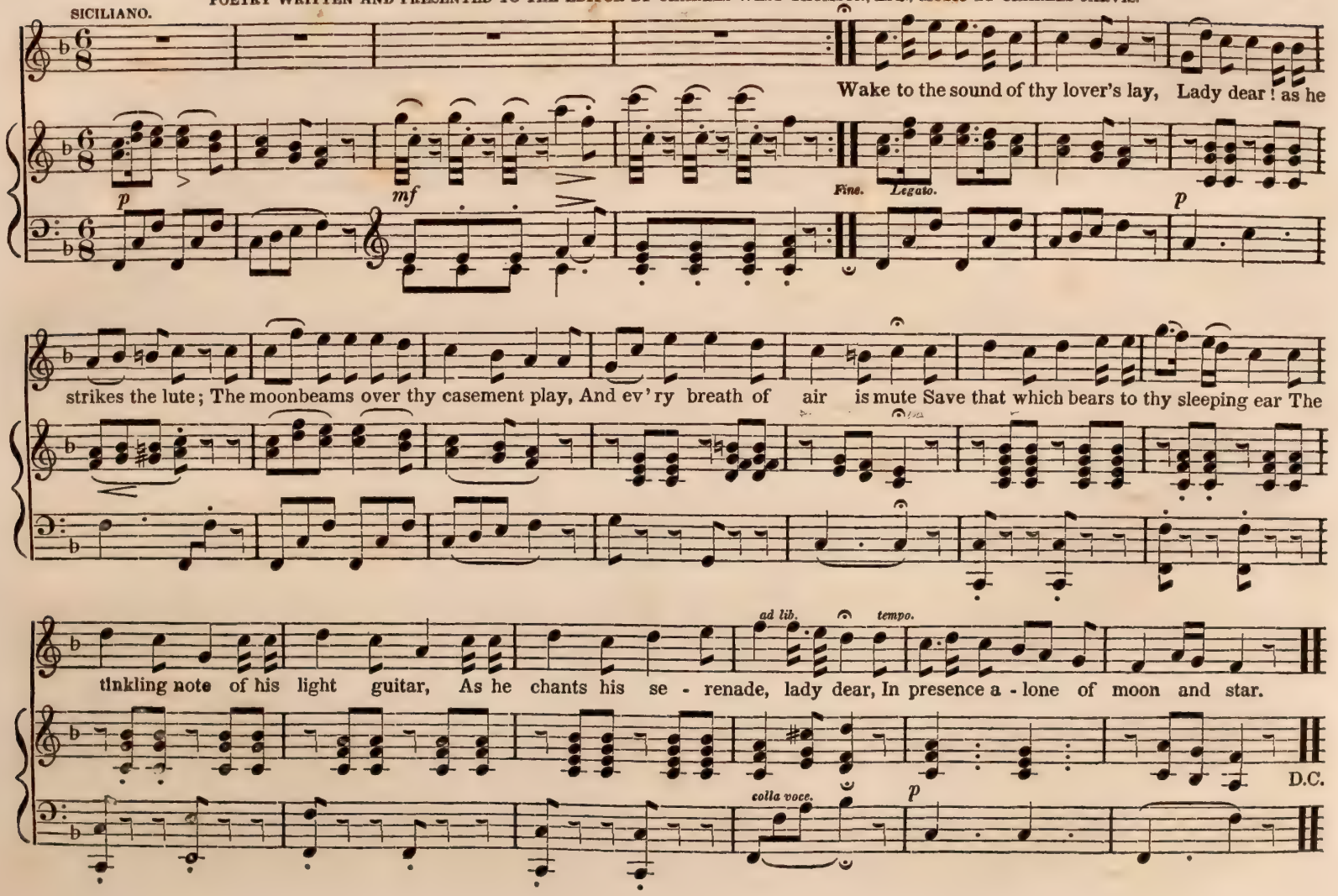
THE MAY QUEEN'S GALOP.

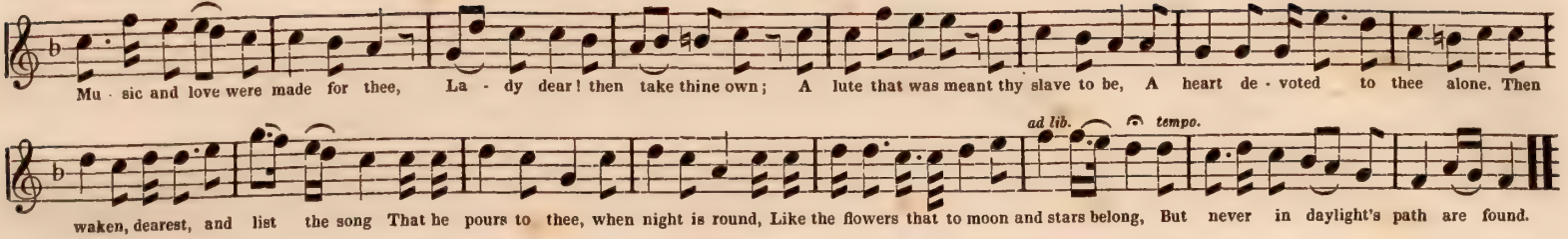
COMPOSED, AND RESPECTFULLY DEDICATED TO MISS E. PENN GASKELL, BY J. R. JENNINGS.



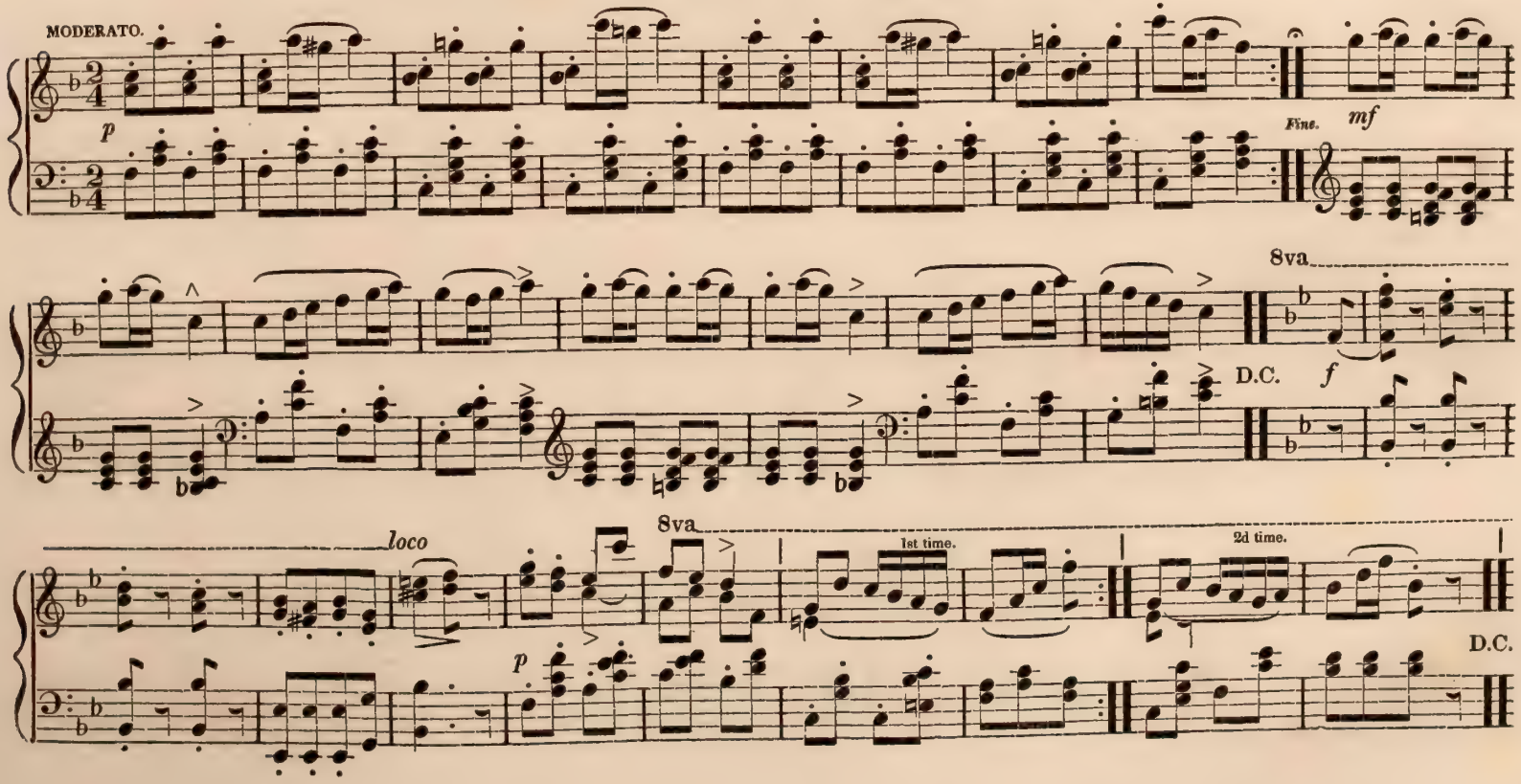
SERENADE.

POETRY WRITTEN AND PRESENTED TO THE EDITOR BY CHARLES WEST THOMSON, ESQ., MUSIC BY CHARLES JARVIS.





VICTORIA GALOP....Altered from A. Pilati.



CASHMERE WALTZ.

Auber.

SCHERZANDO.

(repeat 8va)

tr

8va

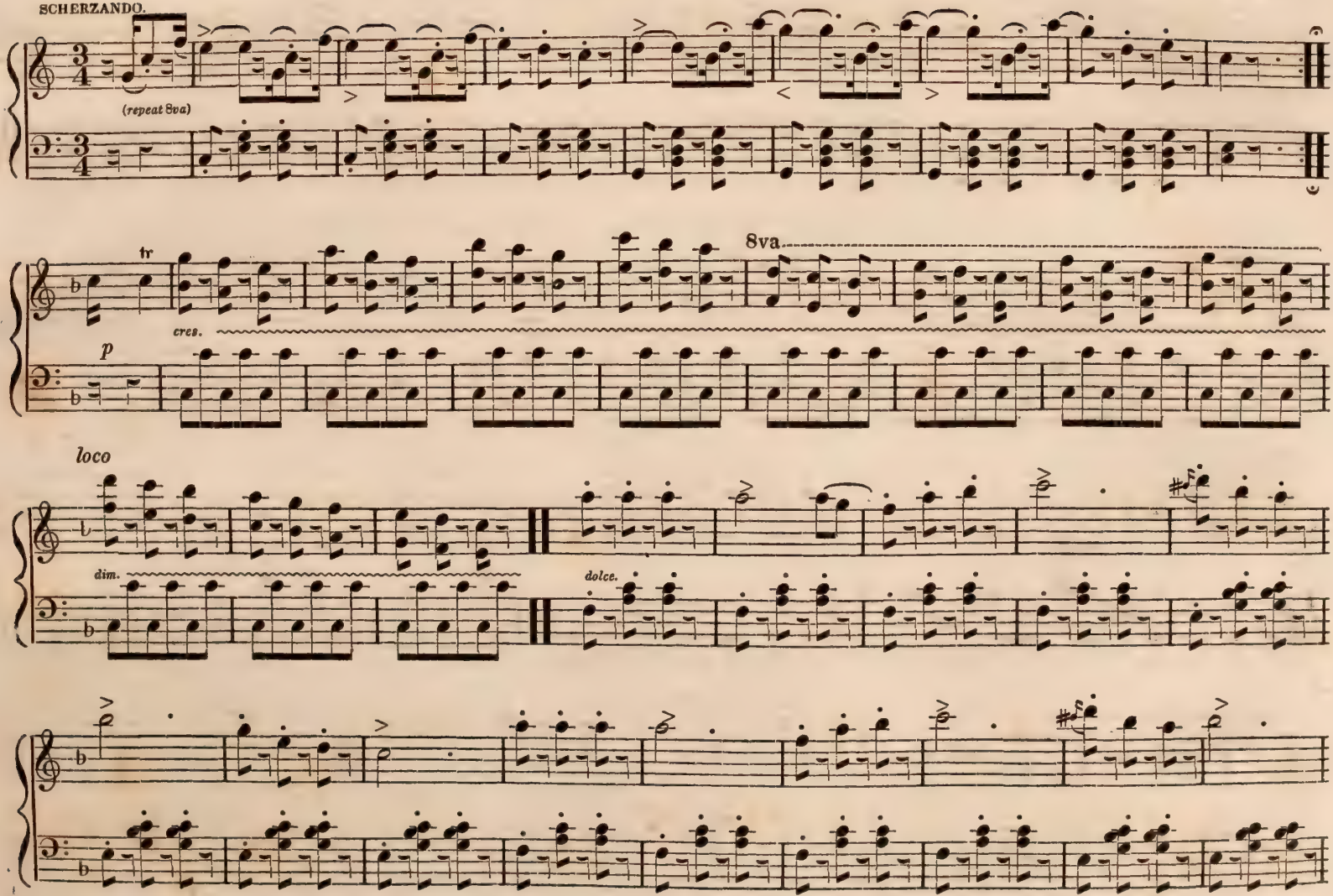
cres.

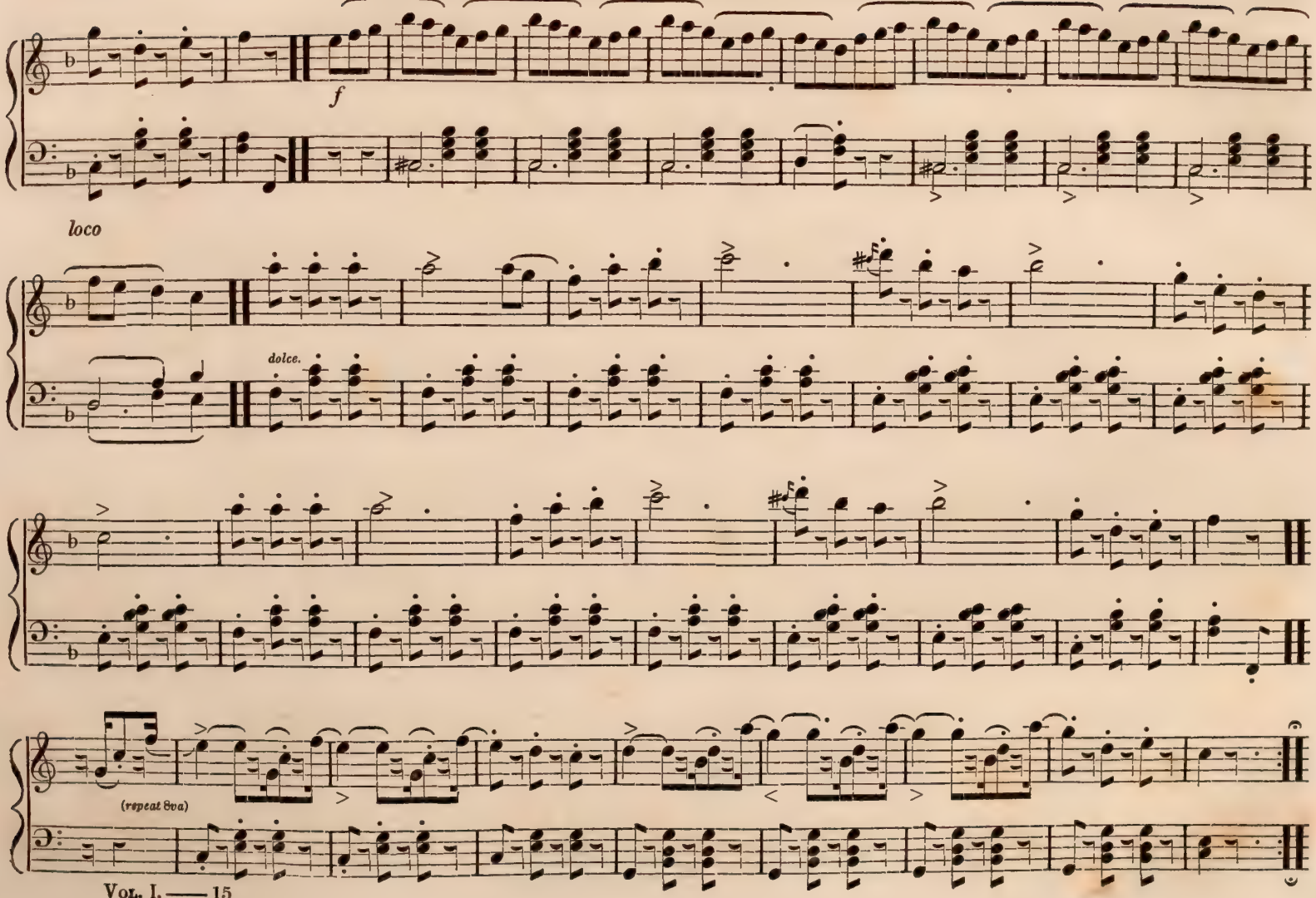
p

loco

dim.

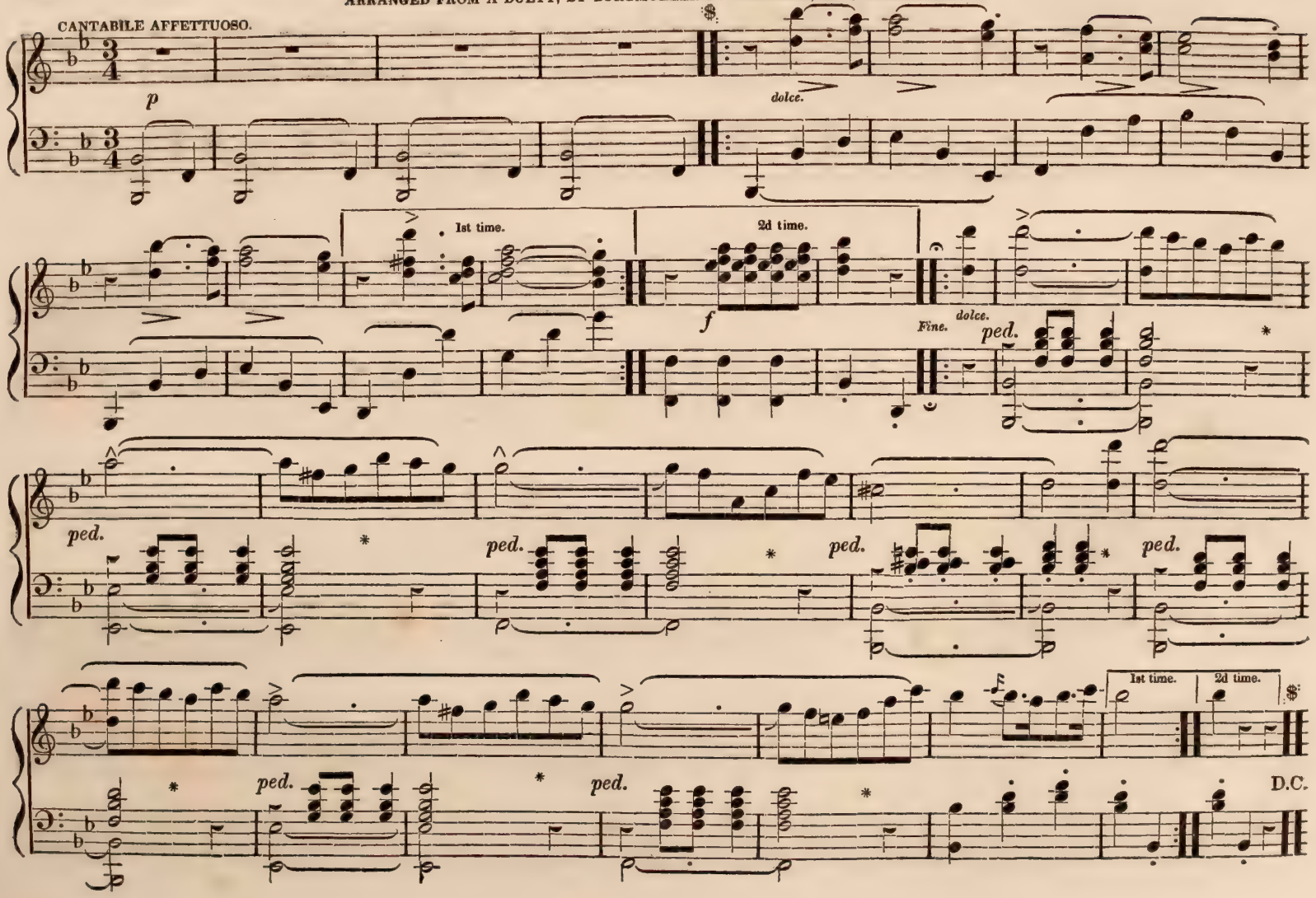
dolce.



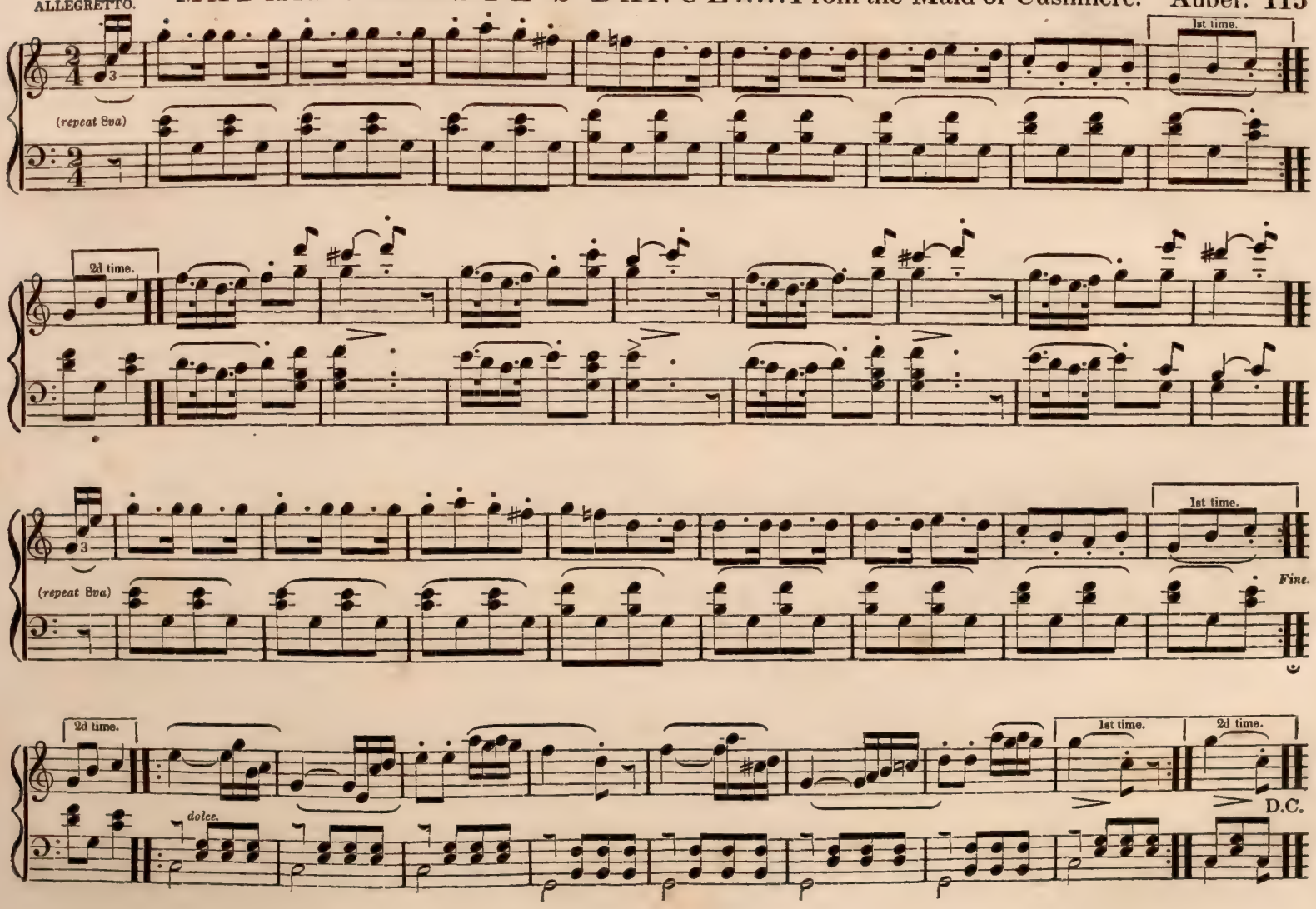

f
loco
dolce.
(repeat 8va)

CONSOLATION....*A Waltz.*

ARRANGED FROM A DUETT, BY BURGMULLER AND LAFONT, BY CHARLES JARVIS.

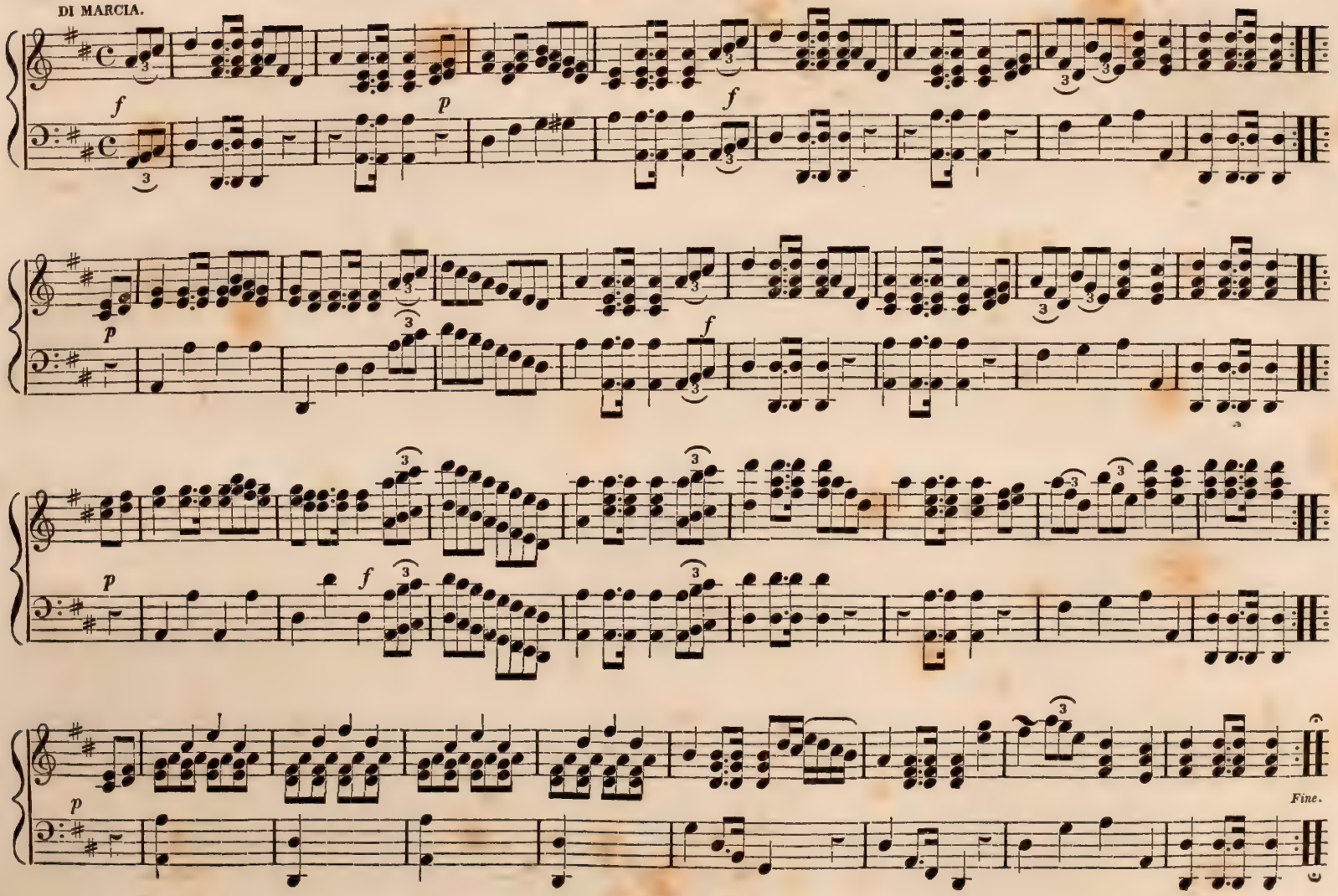


MADAM CELESTE'S DANCE.....From the Maid of Cashmere. Auber.



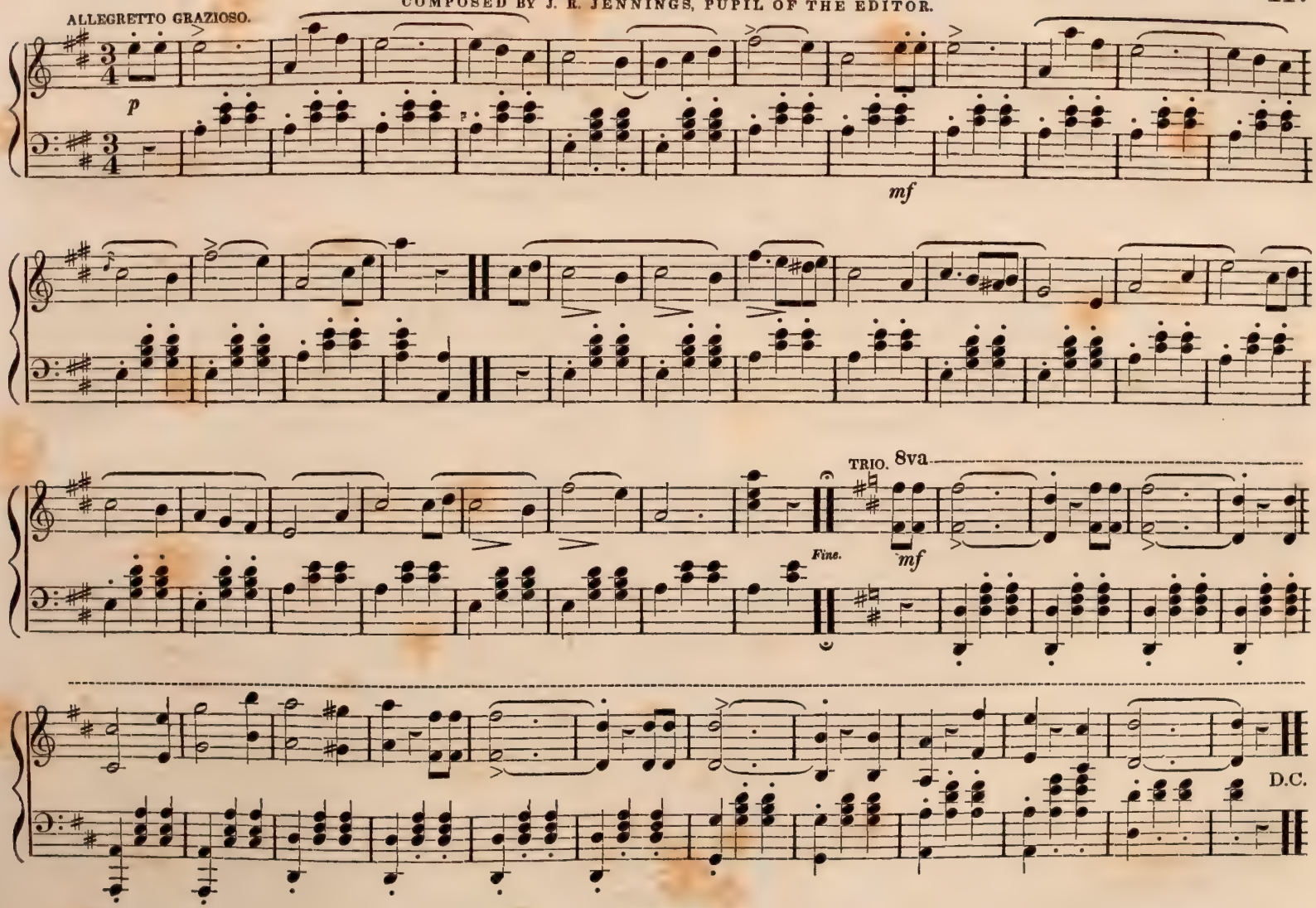
TITUS MARCH.

DI MARCIA.



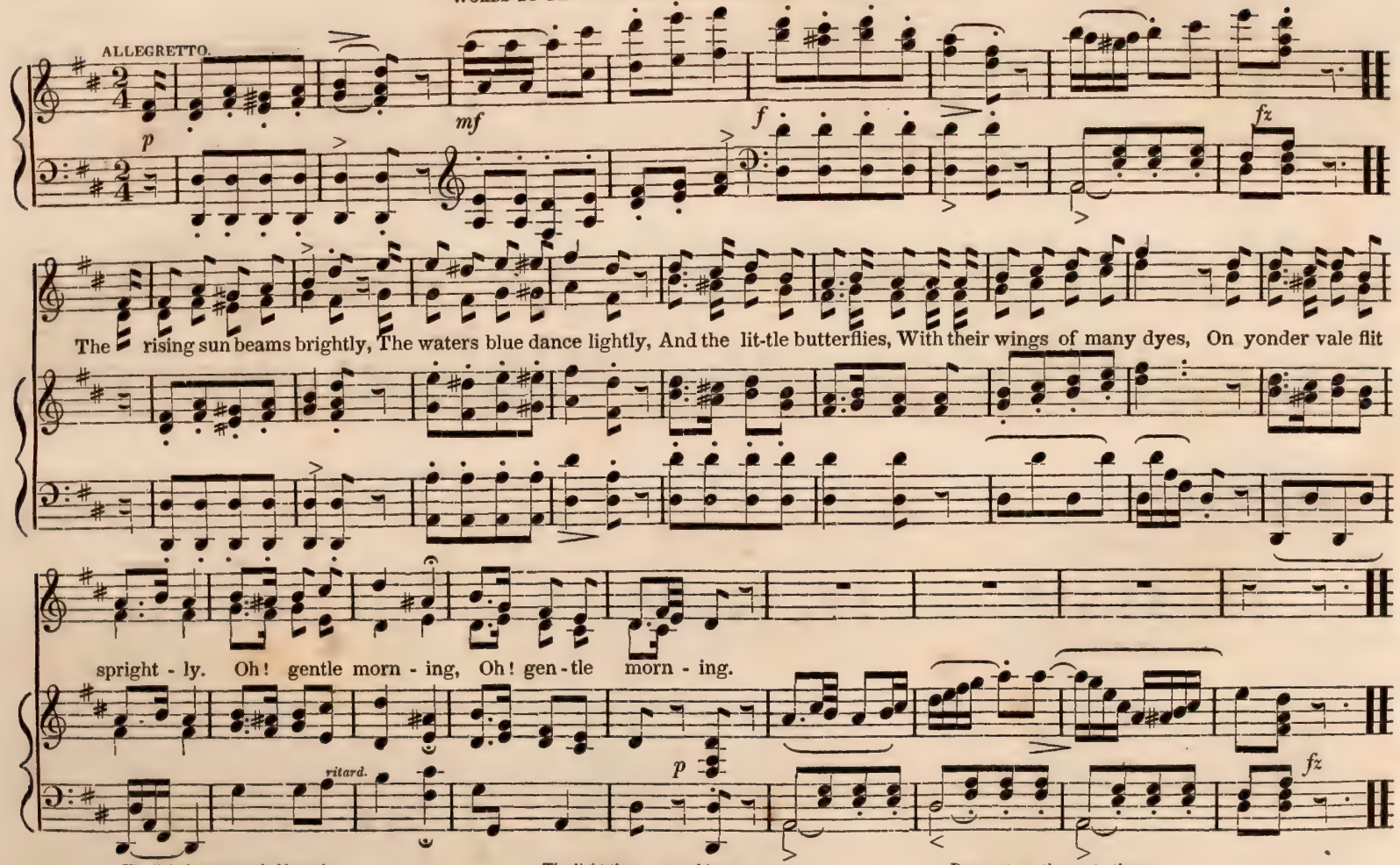
VENETIAN WALTZ.

COMPOSED BY J. R. JENNINGS, PUPIL OF THE EDITOR.



MERRY MORNING .... *Song or Duett.*

WORDS BY DR. DUNN ENGLISH.—MUSIC BY CHARLES JARVIS.

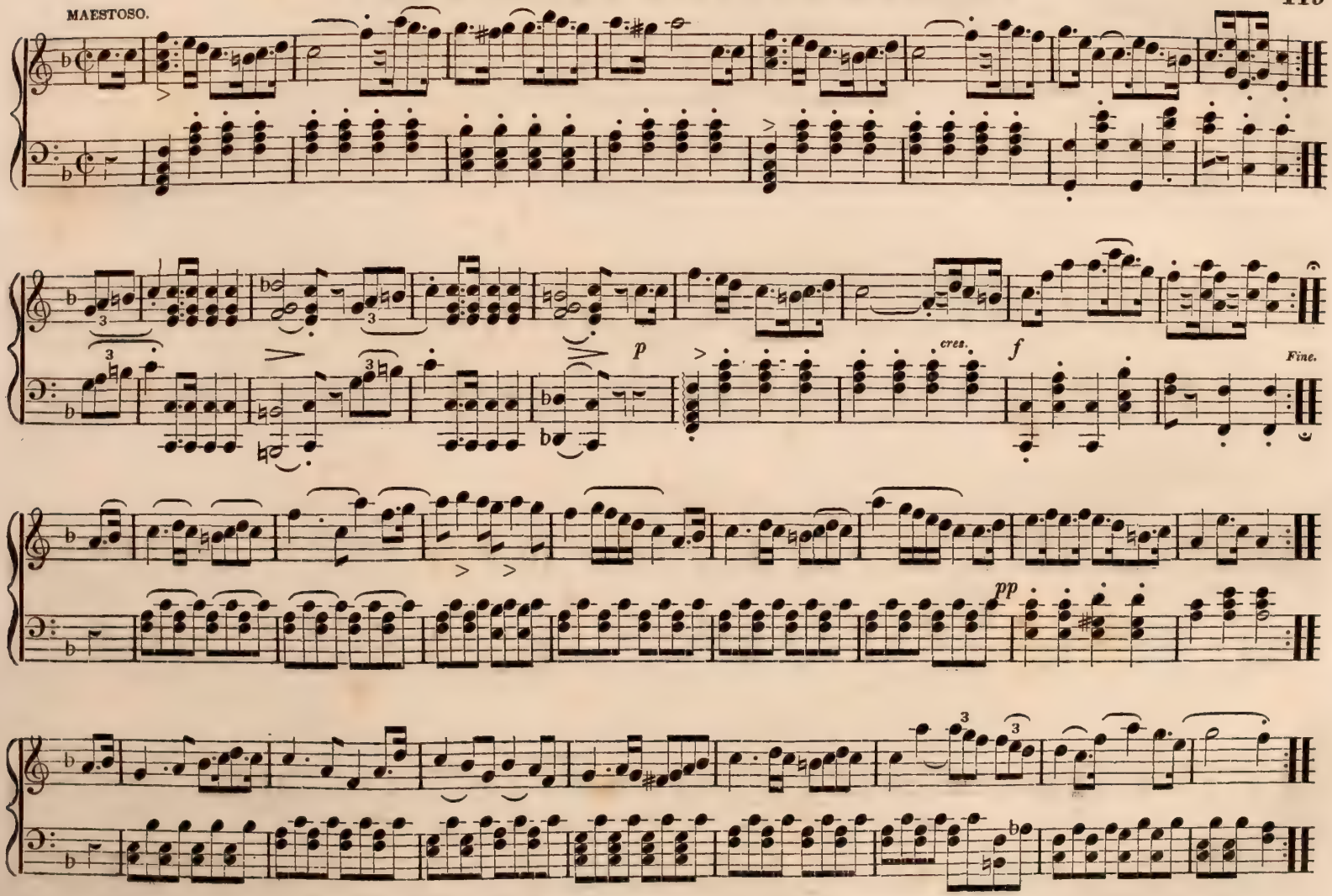


The light breeze gentle bloweth,
The cattle pleasant loweth,
And the merry farmer boy,
With his careless song of joy,
To morning labour goeth.
Oh! merry morning.

The light the tree tops kisses,
The wood is filled with blisses,
And within its leafy bound,
Many warblers' songs resound:—
A glorious morning this is.
Oh! pleasant morning,

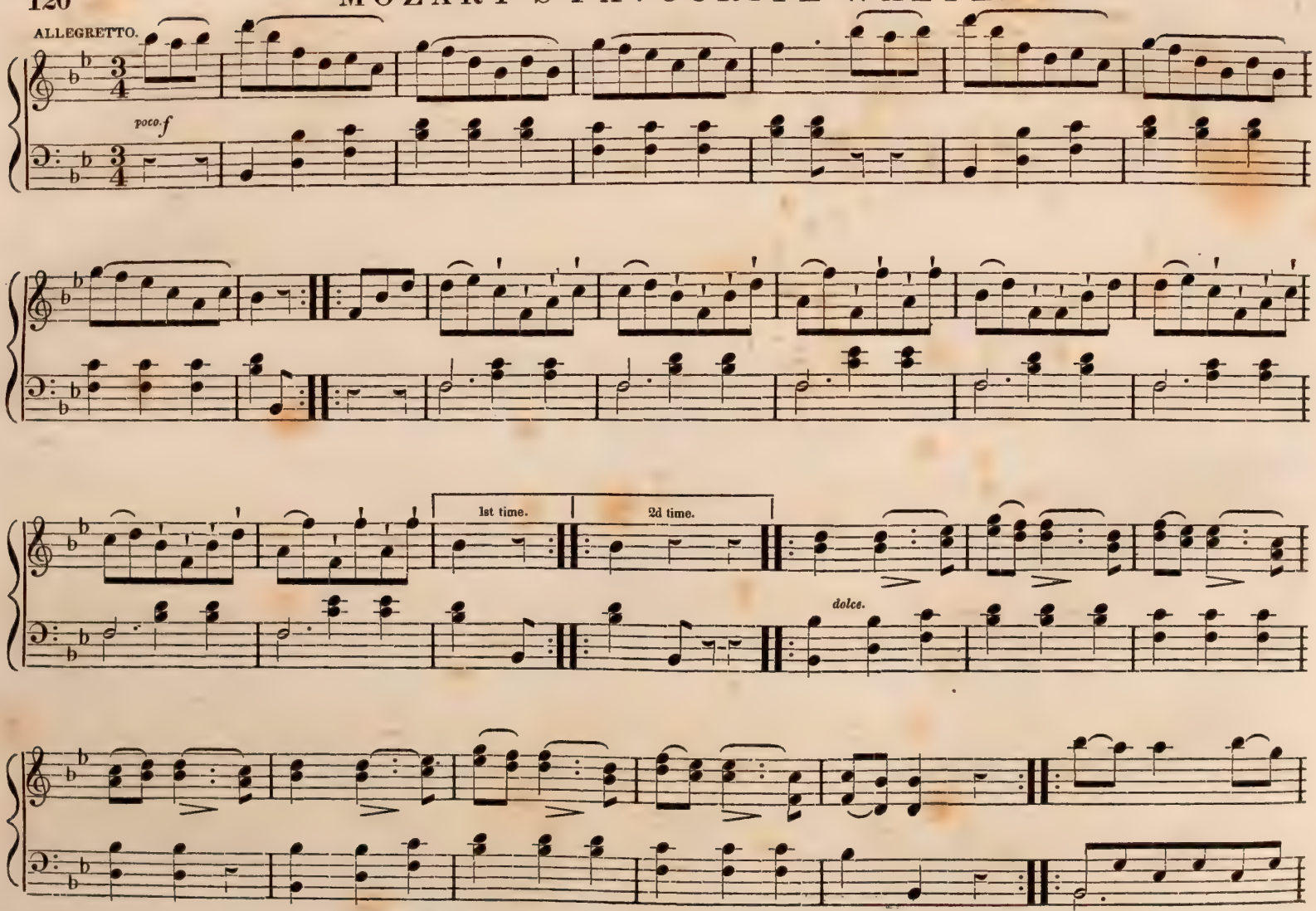
Dear nature, thus unto thee,
I come at morn to sue thee,
With my rude and simple lays,
Thus devoted to thy praise,
A lover warm to woo thee.
Oh! lovely morning.

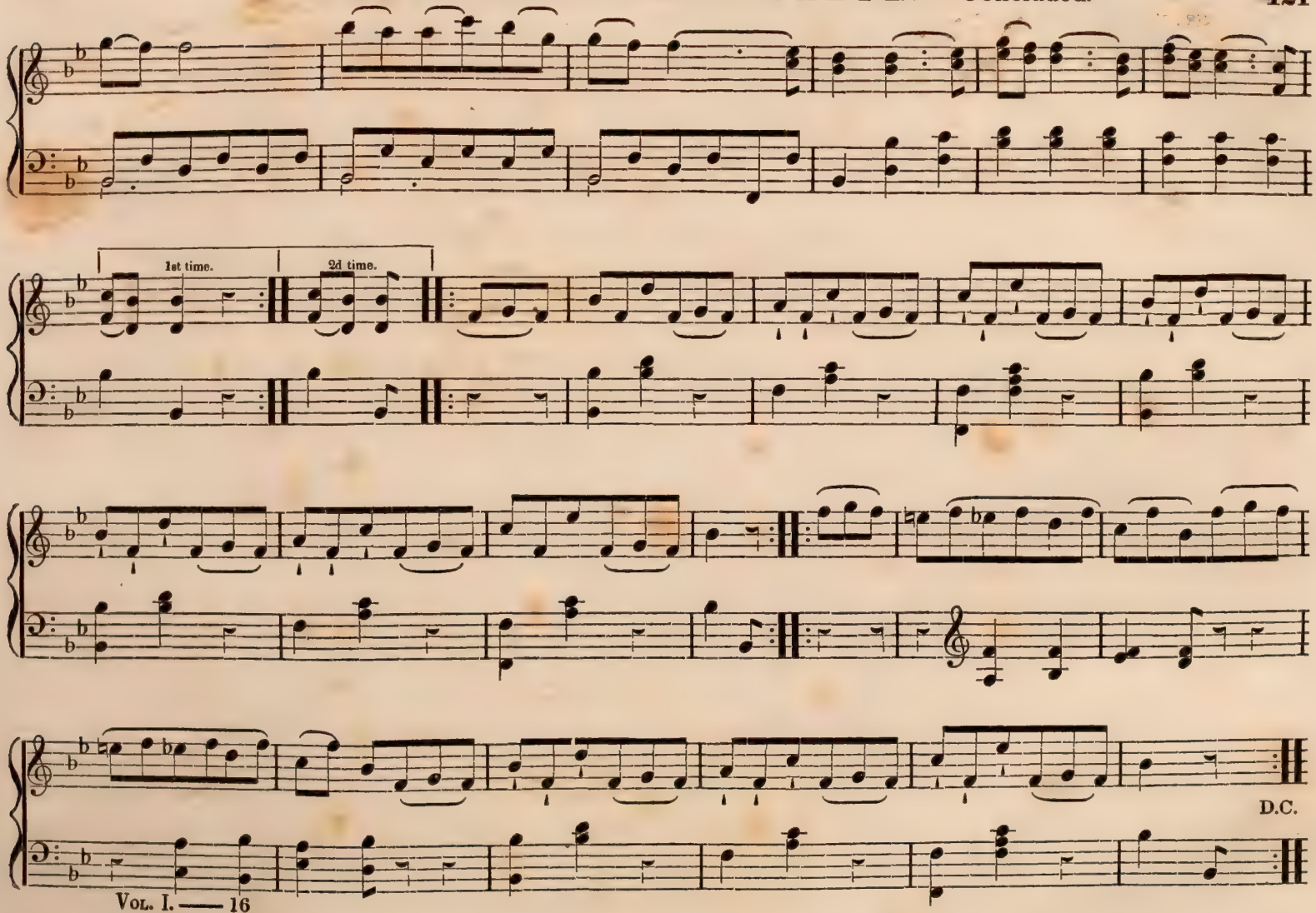
THE SULTAN'S GRAND MARCH.*



* This March is always played at every parade or celebration at which the Sultan is present, it being his particular favourite.

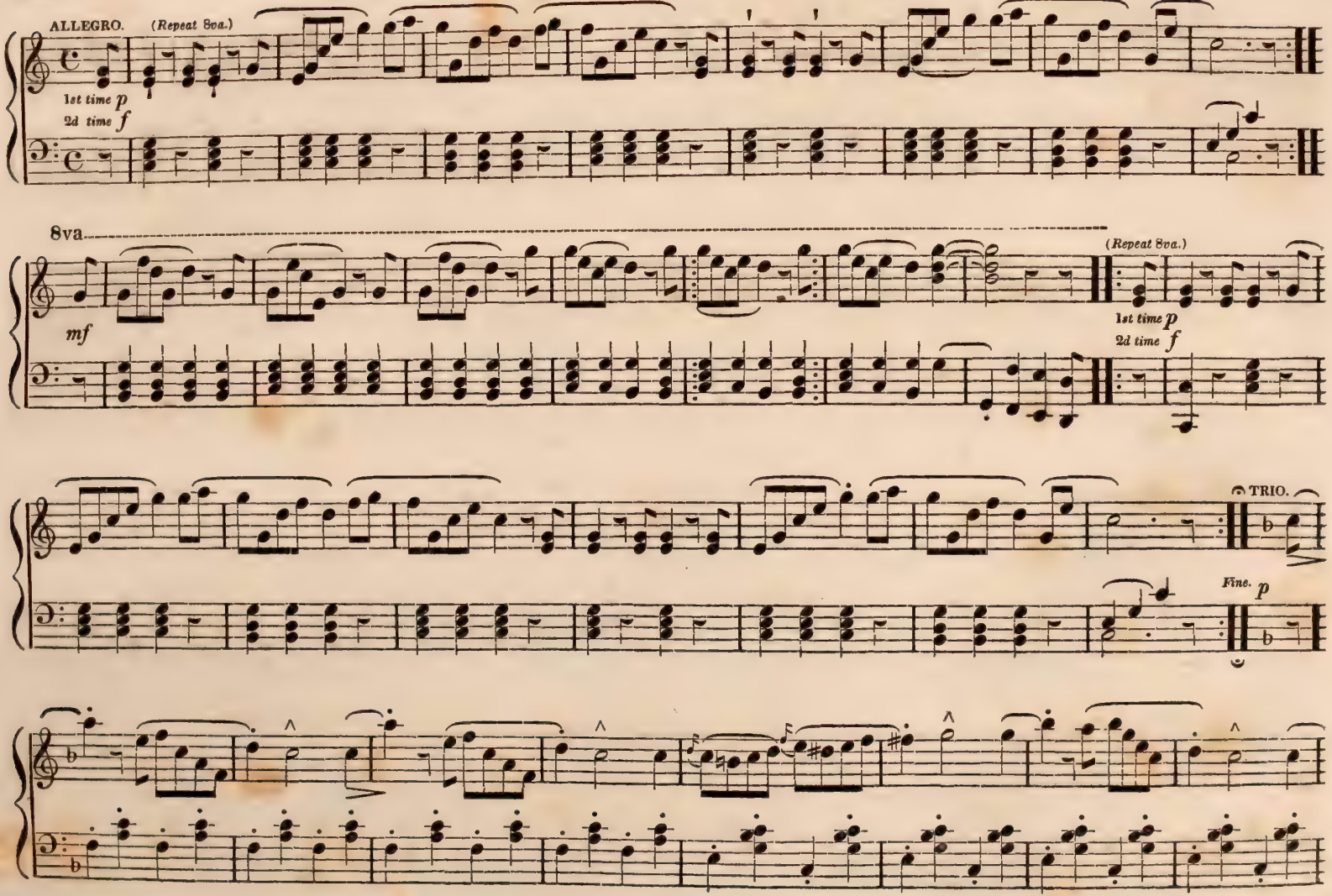
MOZART'S FAVOURITE WALTZ.

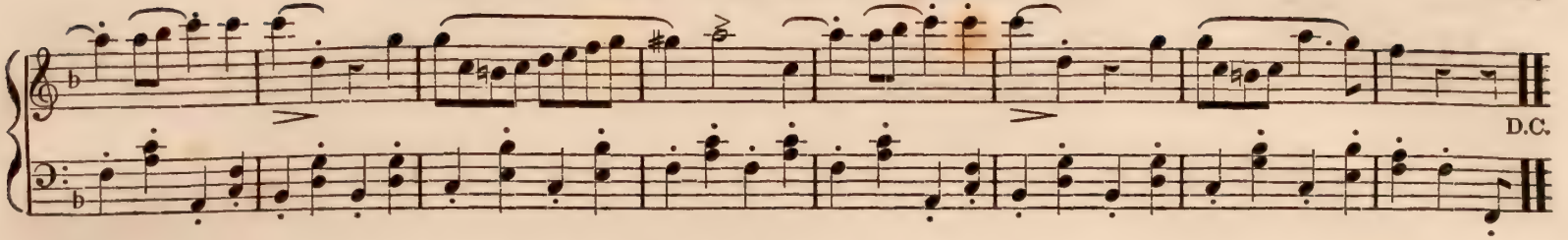



1st time.
2d time.
D.C.

ALPINE MARCH..... From the Opera of Amilie.

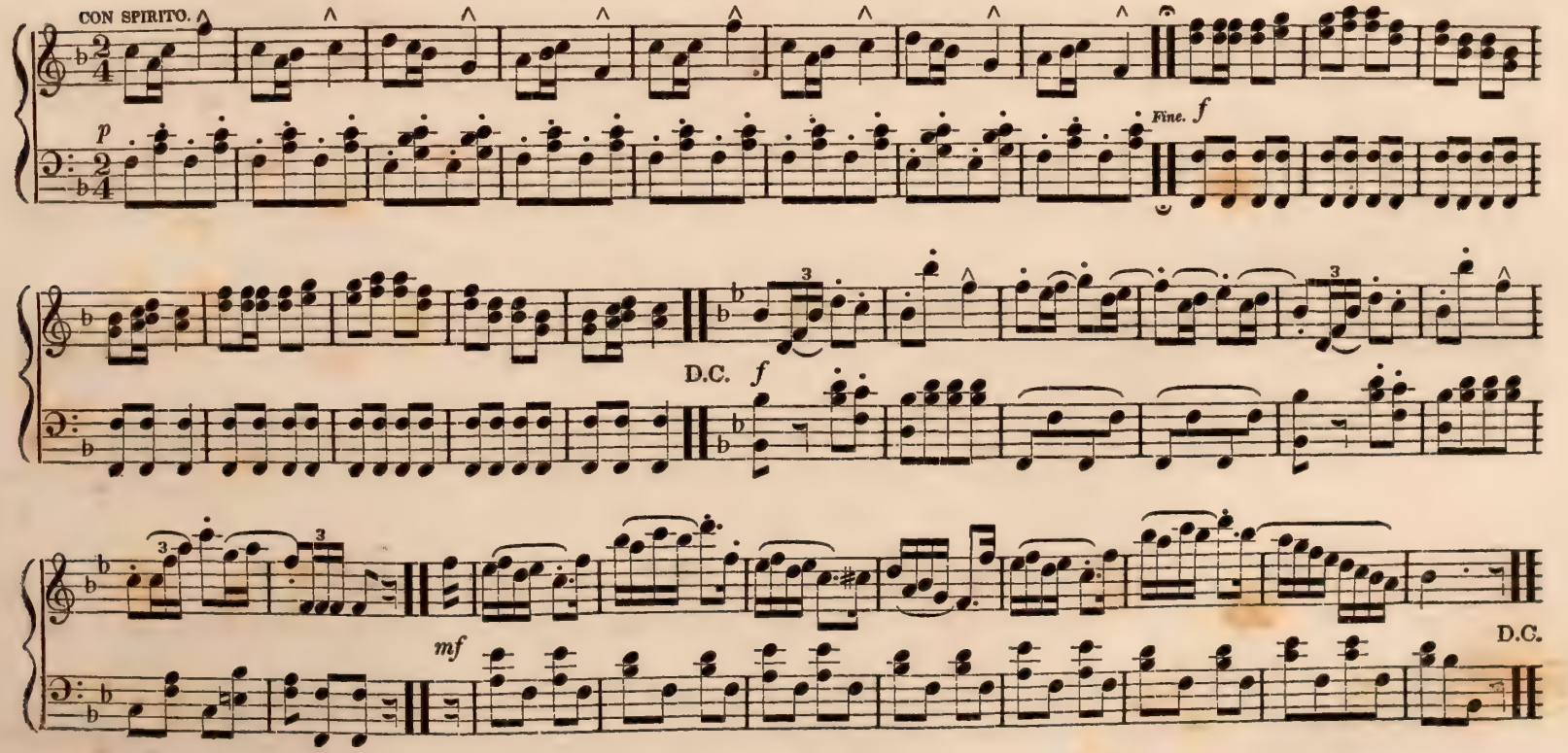
Rooke.





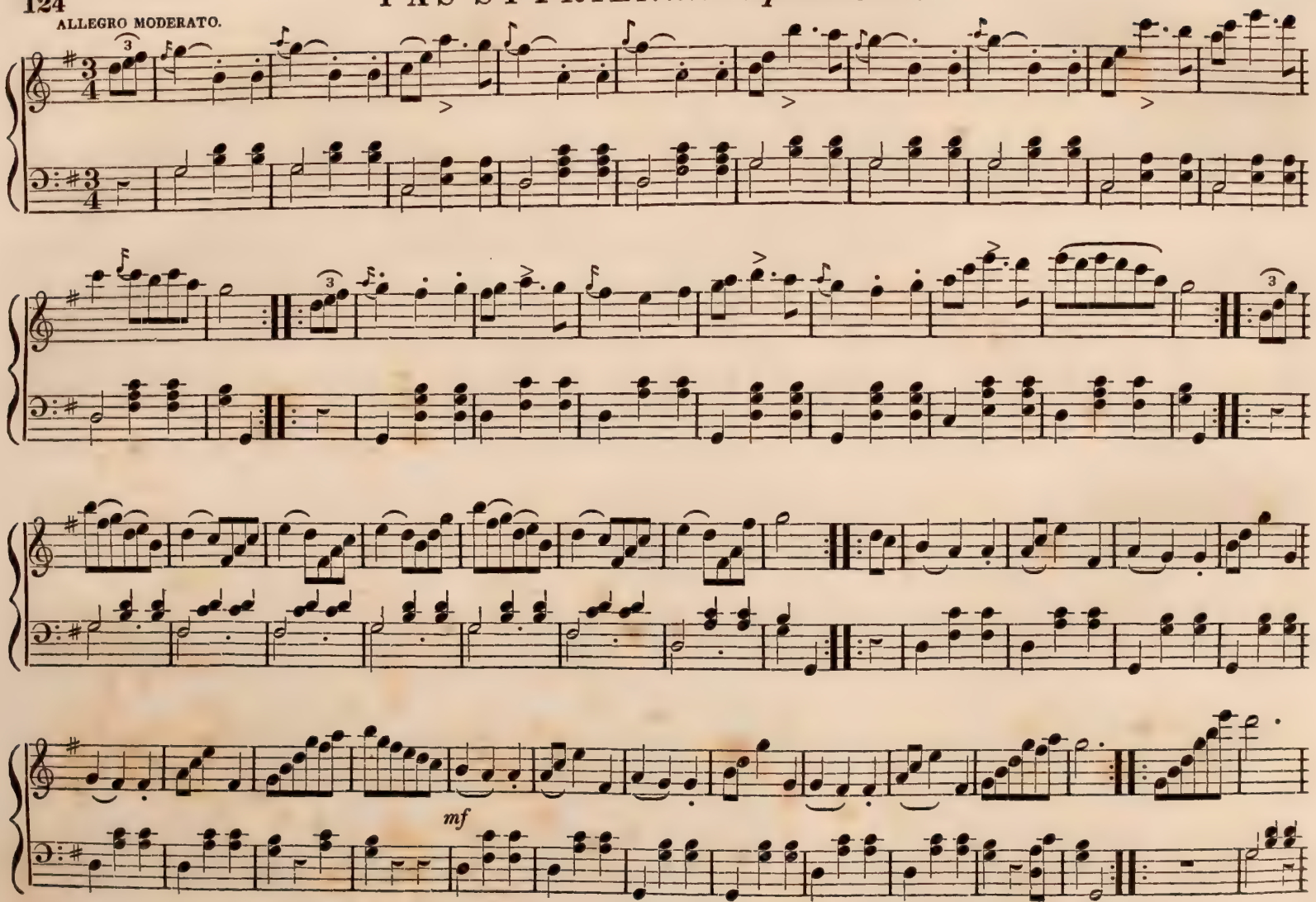
BAYADERE QUICK-STEP.

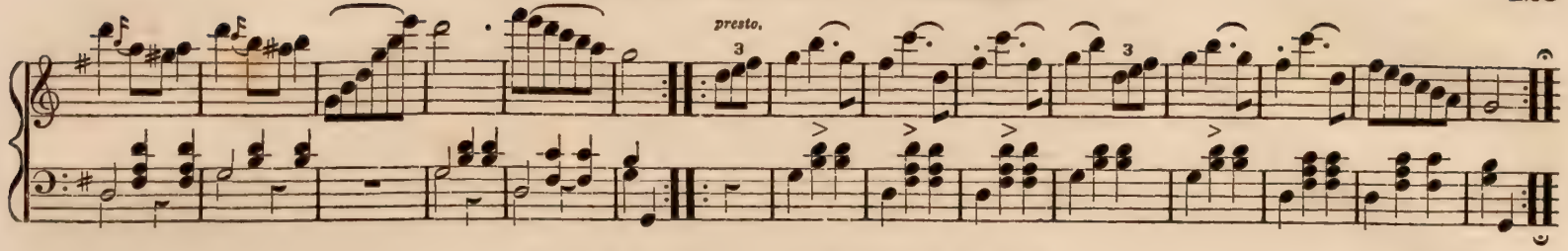
Auber.



PAS STYRIEN.... *A Spanish Dance.*

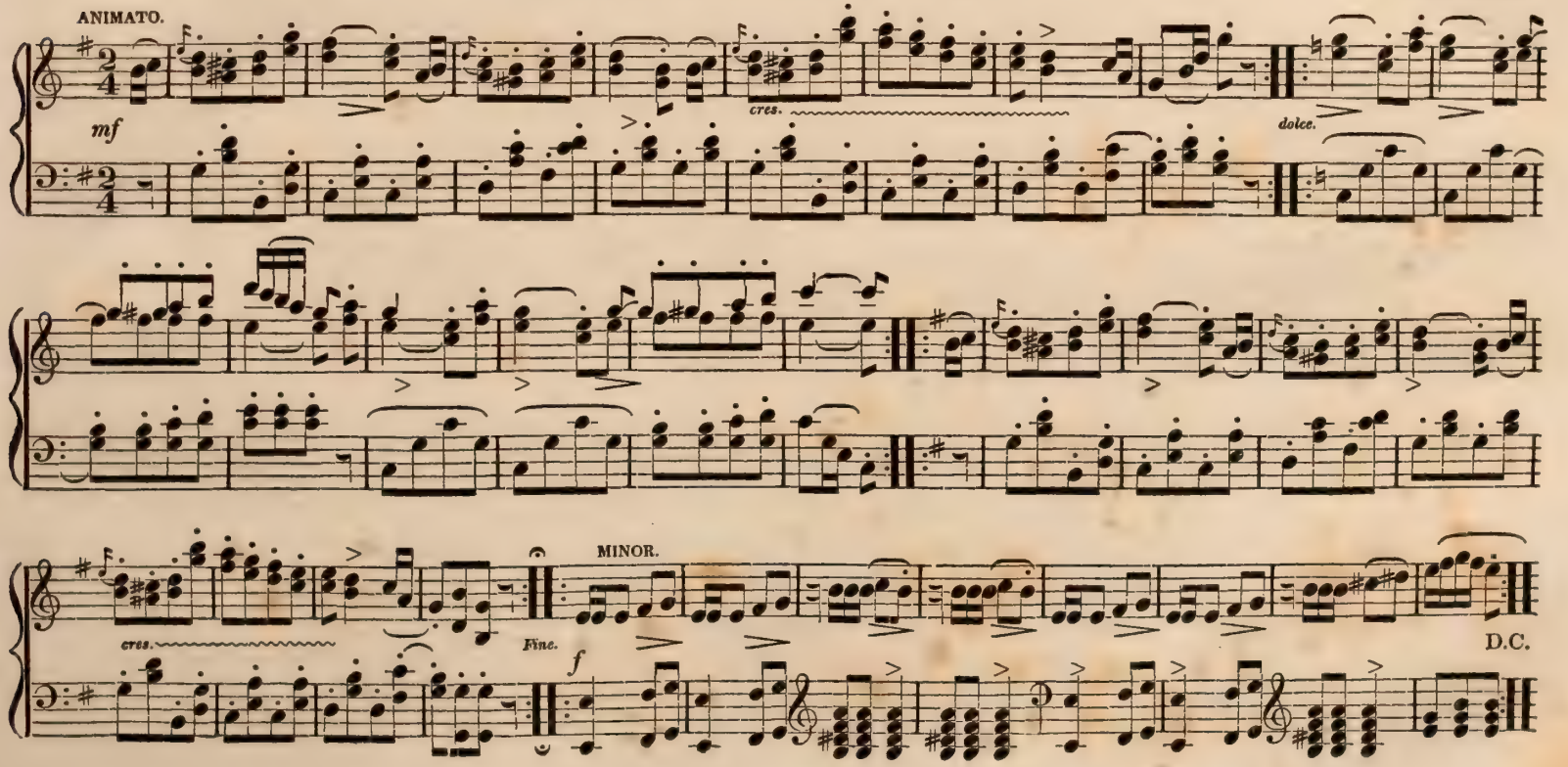
ALLEGRO MODERATO.





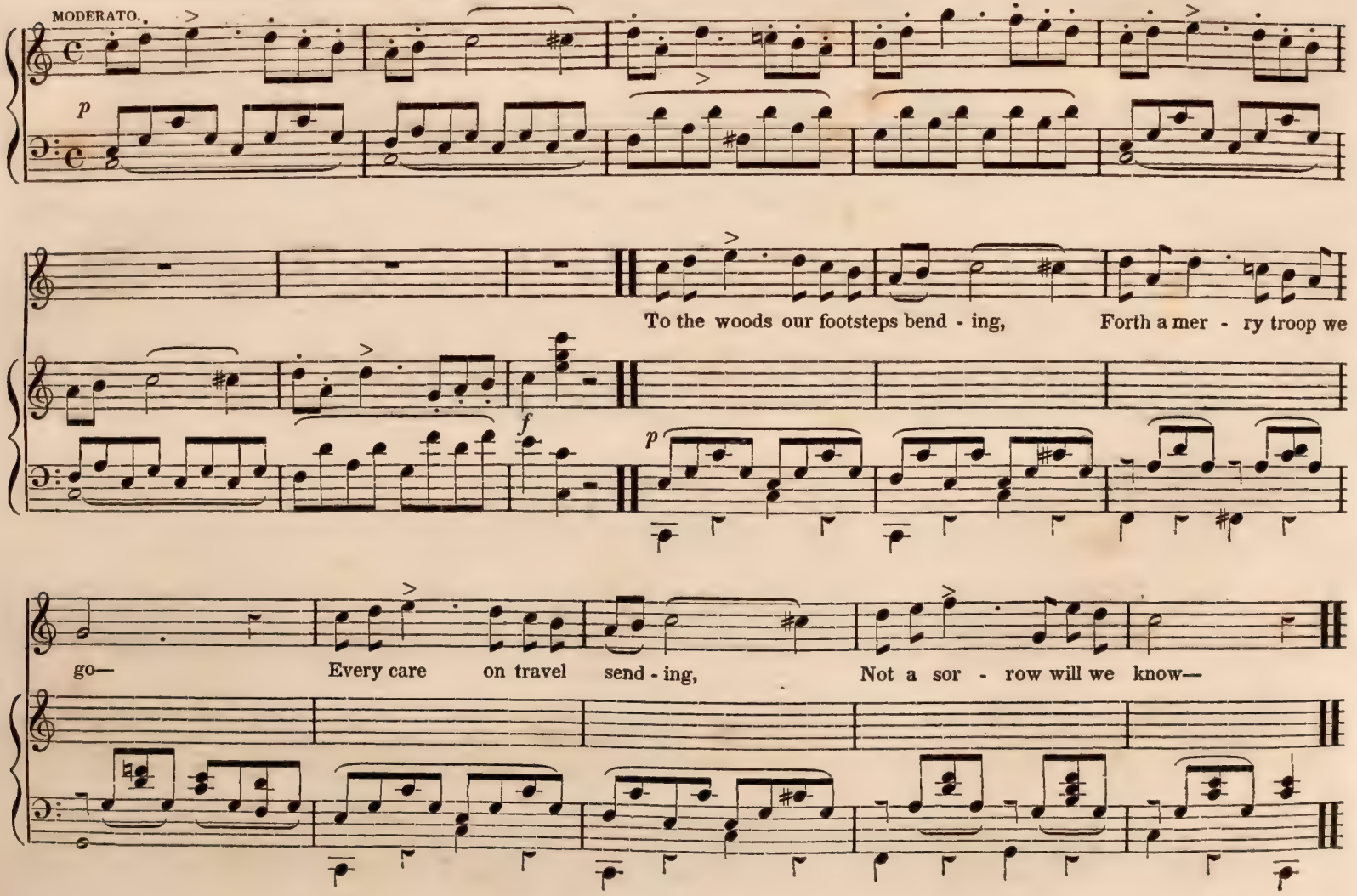
A PIC-NIC GALOPADE.

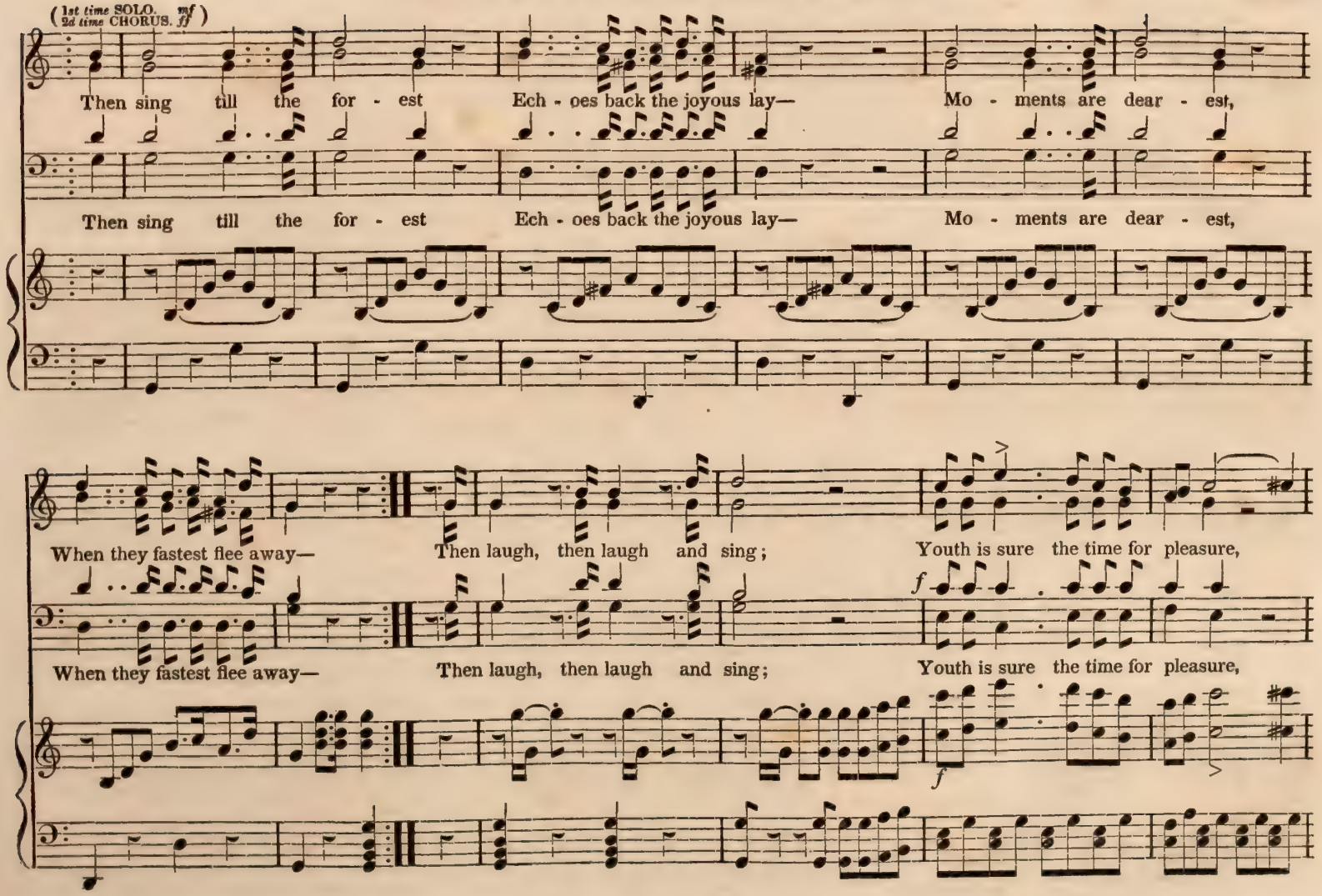
C. Jarvis.



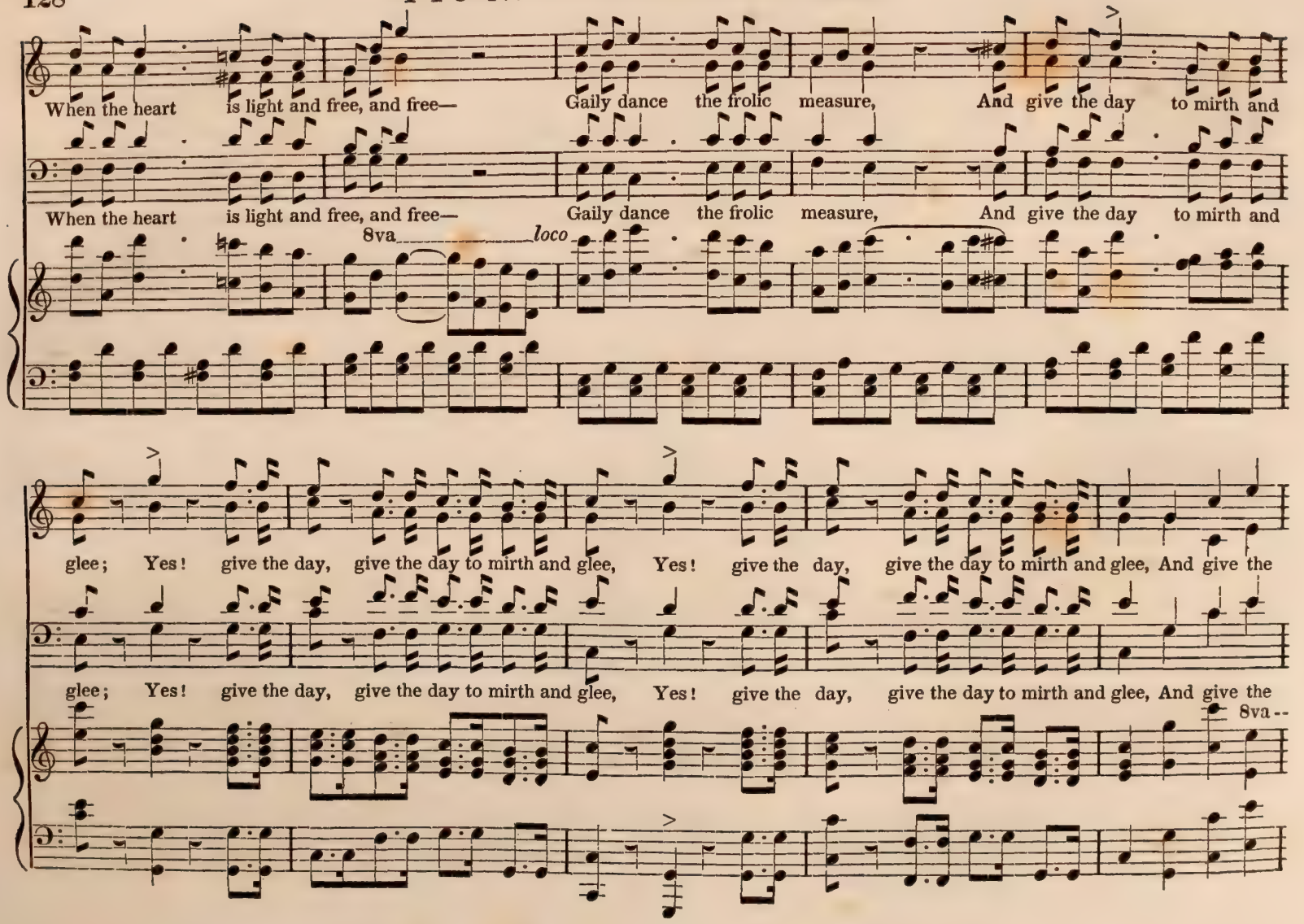
PIC-NIC CHORUS.

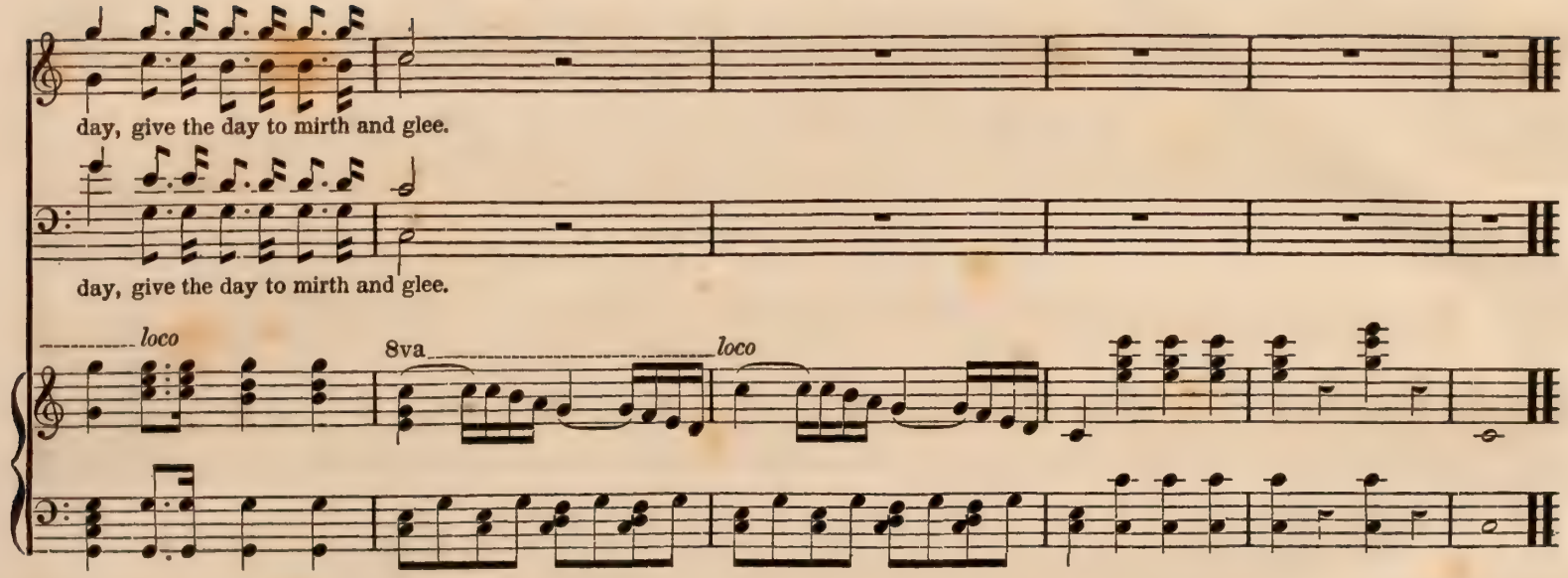
WORDS BY CHARLES WEST THOMSON, ESQ., MUSIC ARRANGED FROM HEROLD'S OPERA OF ZAMPA, BY C. JARVIS.




(1st time SOLO. mf
2d time CHORUS. ff)
Then sing till the for - est Ech - oes back the joyous lay— Mo - ments are dear - est,
Then sing till the for - est Ech - oes back the joyous lay— Mo - ments are dear - est,
When they fastest flee away— Then laugh, then laugh and sing; Youth is sure the time for pleasure,
f
When they fastest flee away— Then laugh, then laugh and sing; Youth is sure the time for pleasure,
f

PIC-NIC CHORUS.—Continued.





2.

Here upon the green sward lying,
We will drink the cooling breeze;
Nought but zephyrs shall be sighing
As they play among the trees.
There's light on the mountain,
Music 'mid the concave blue,
Joy in the fountain,—
Shall not we be happy too?
Then laugh, &c.

3.

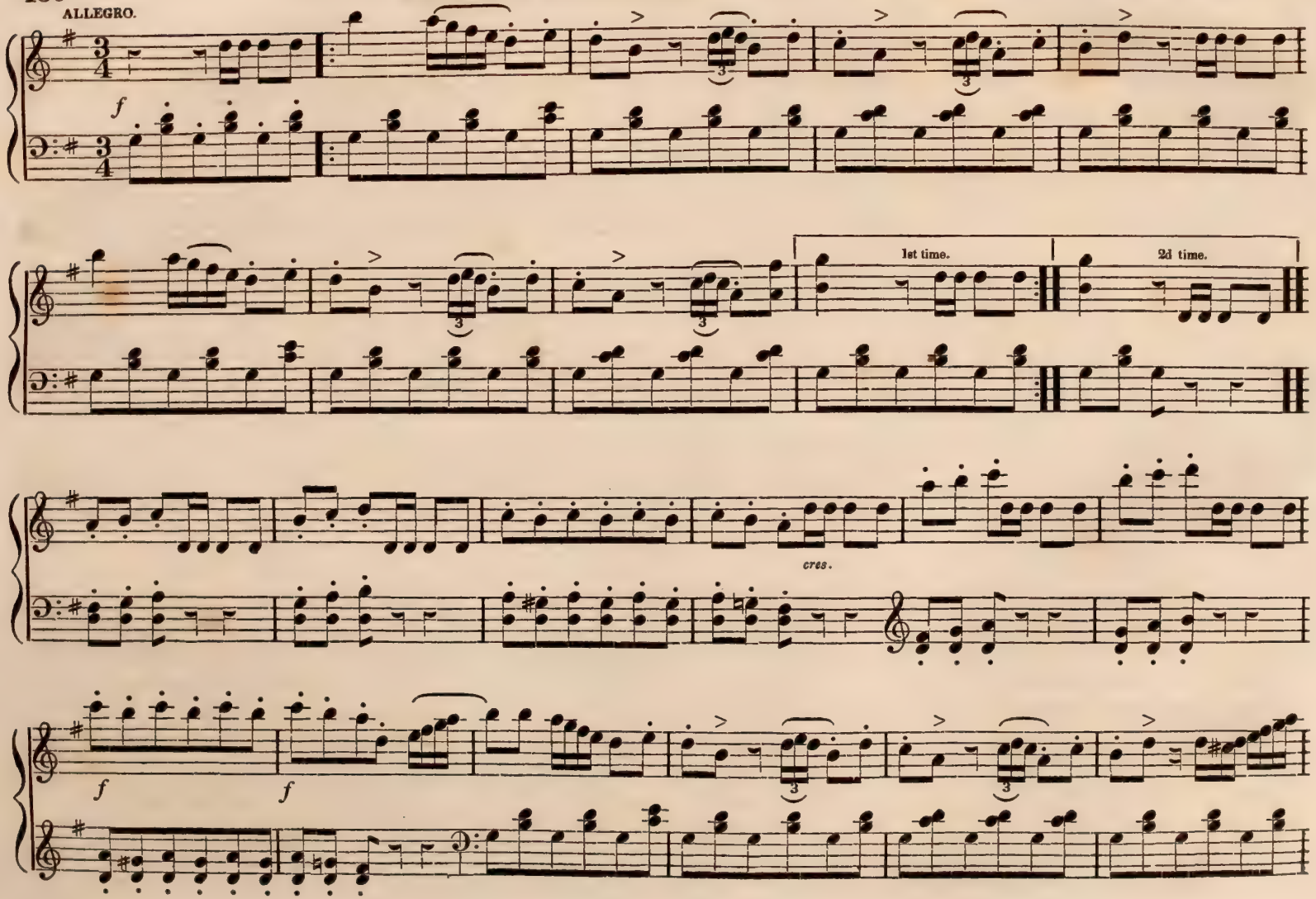
If we meet with toil to-morrow,
Let us dream of bliss to-day;
Tho' the future bring us sorrow,
We will now at least be gay.
When hope hovers o'er us,
Why should we her smile refuse?
Peace lies before us,
Clad in beauty's fairest hues.
Then laugh, &c.

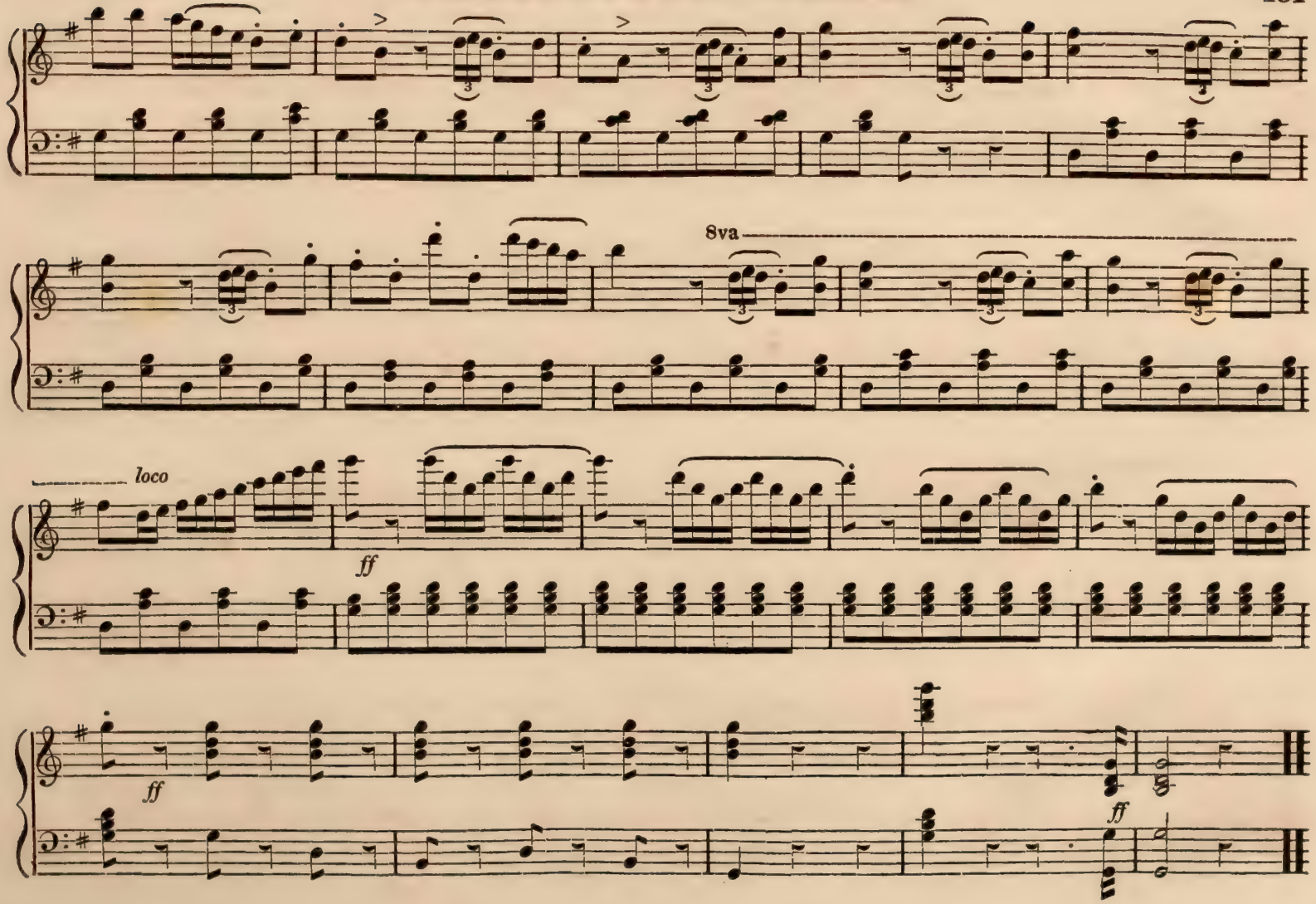
4.

This is Nature's own dominion,
All her joys are pure and high;
Life speeds on with rapid pinion,—
Catch the raptures ere they fly!
Old woods round us meeting
Spread their leafy charm above;
Hearts, fondly beating,
Tell us tales of truth and love.
Then laugh, &c.

EL ZAPATEADO.... *Celebrated Spanish Dance.*

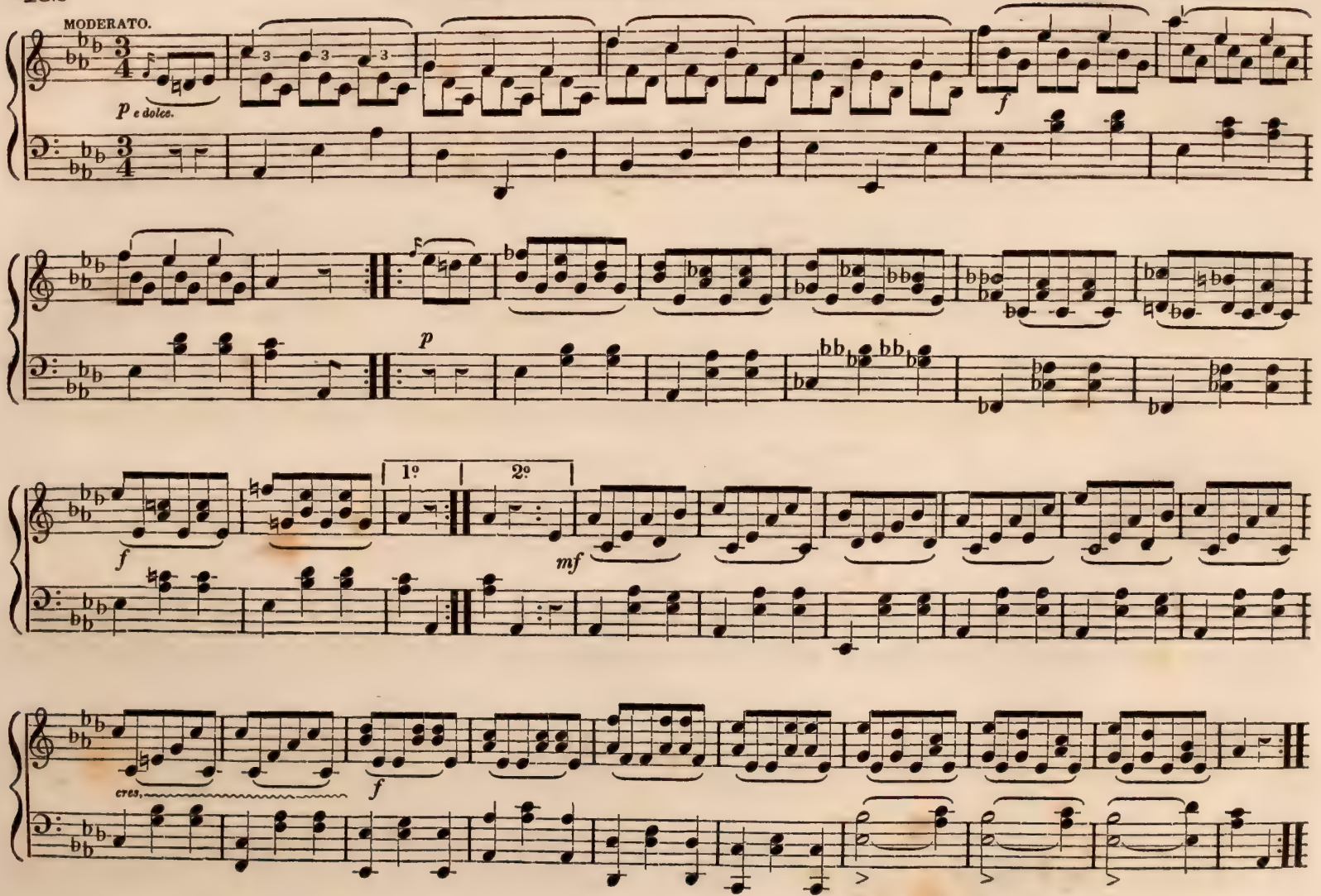
A. Le Carpentier.

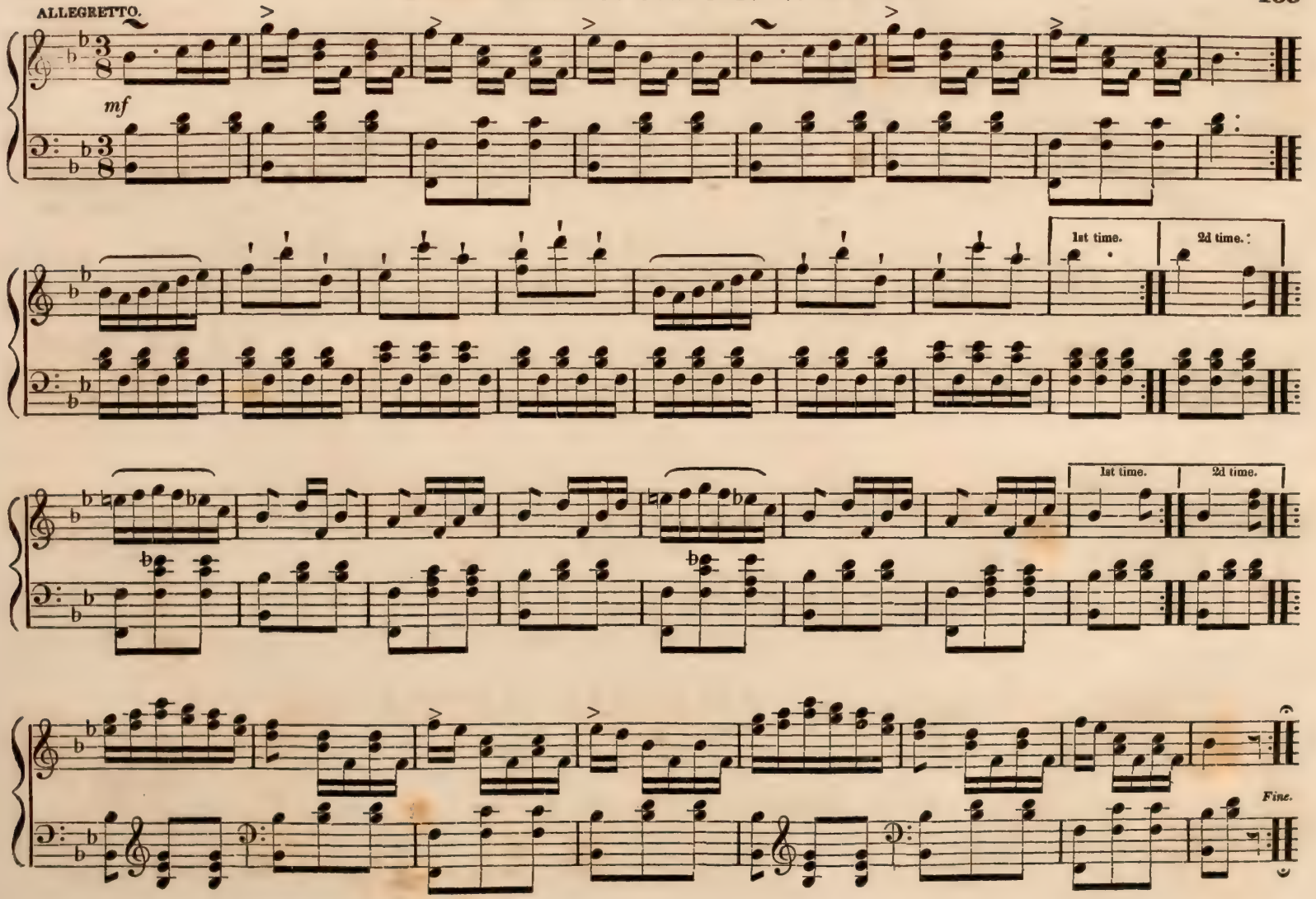


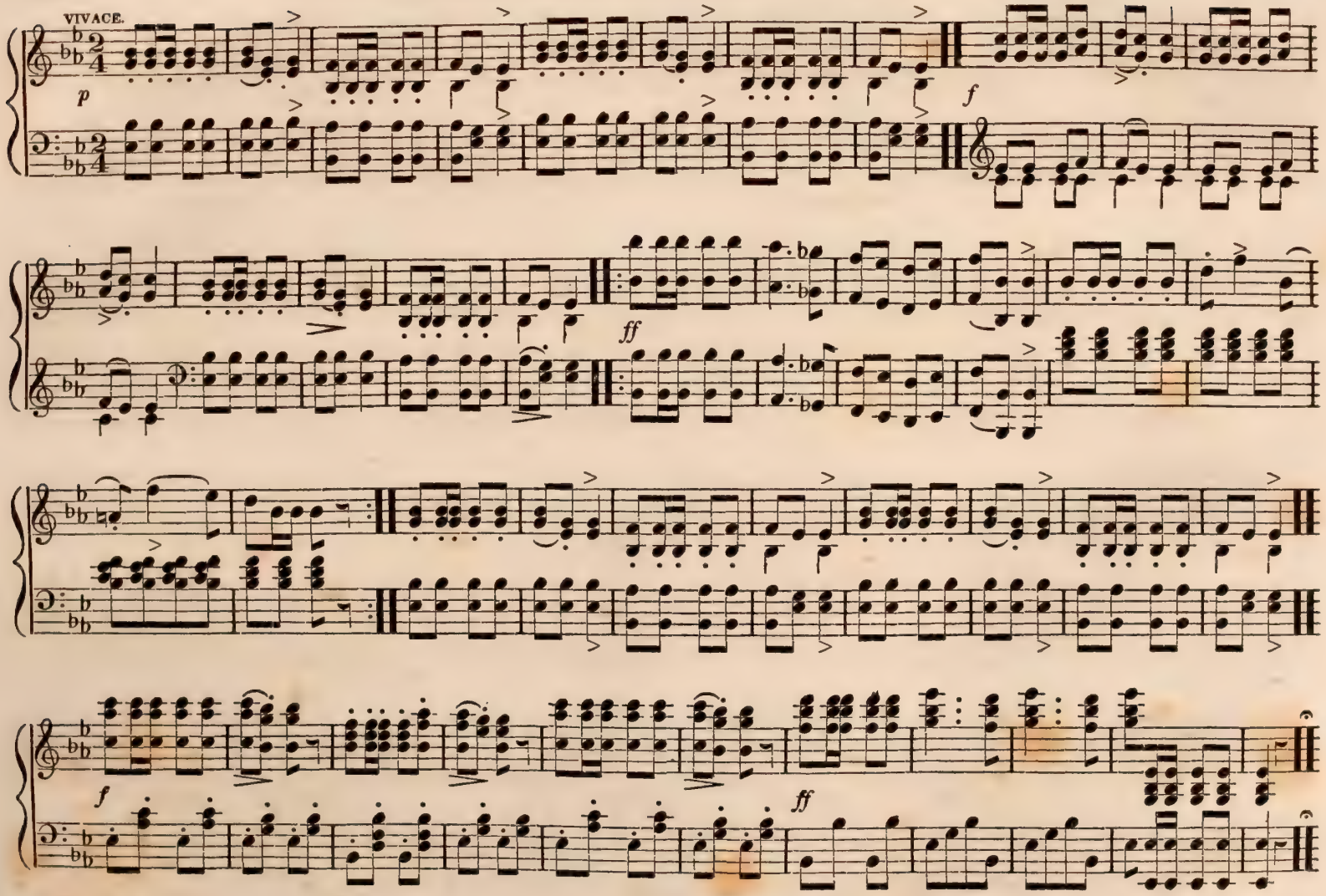

8va
loco
ff
ff
ff

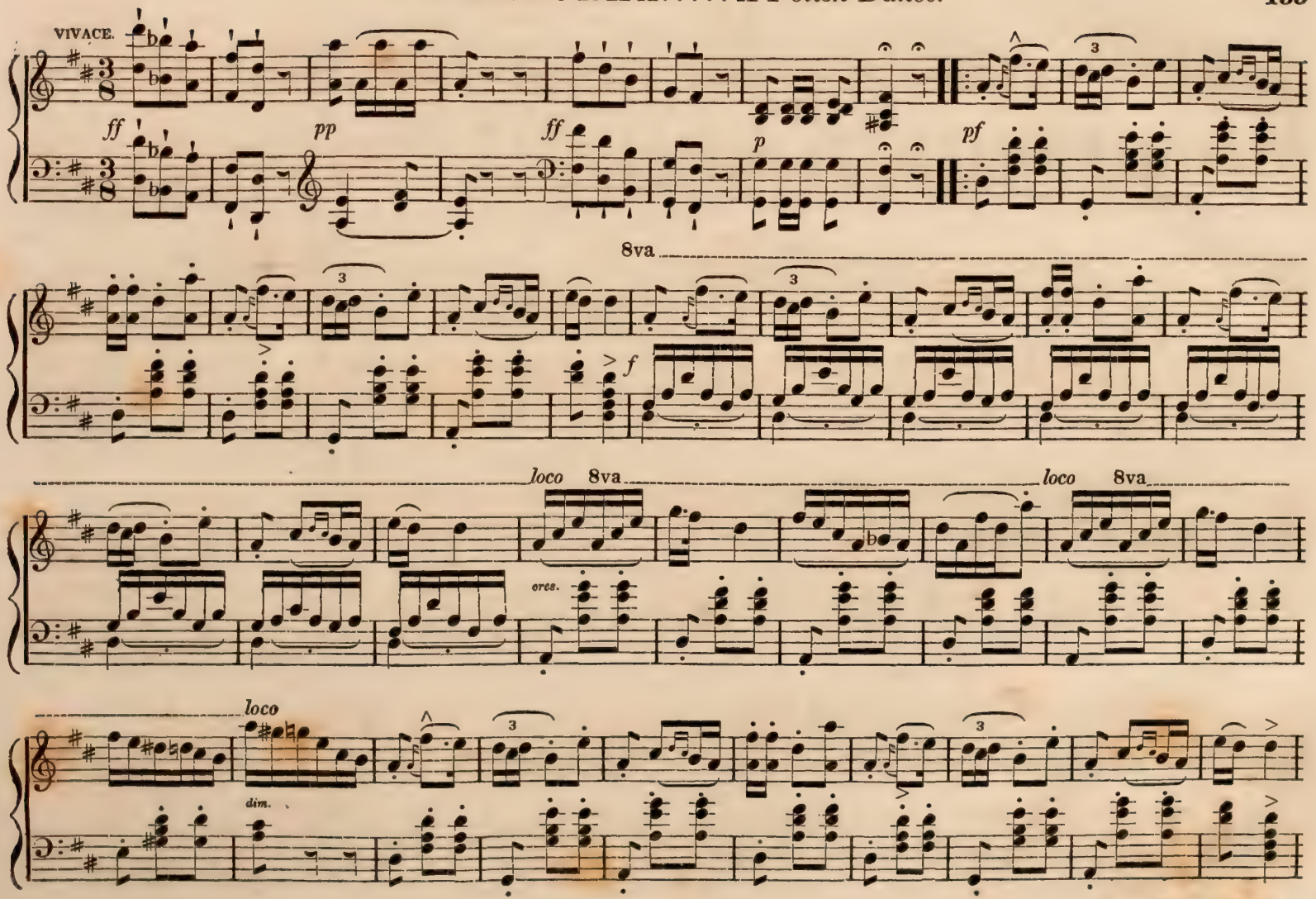
LE DESIRE. . . . . *A Waltz.*

Beethoven.

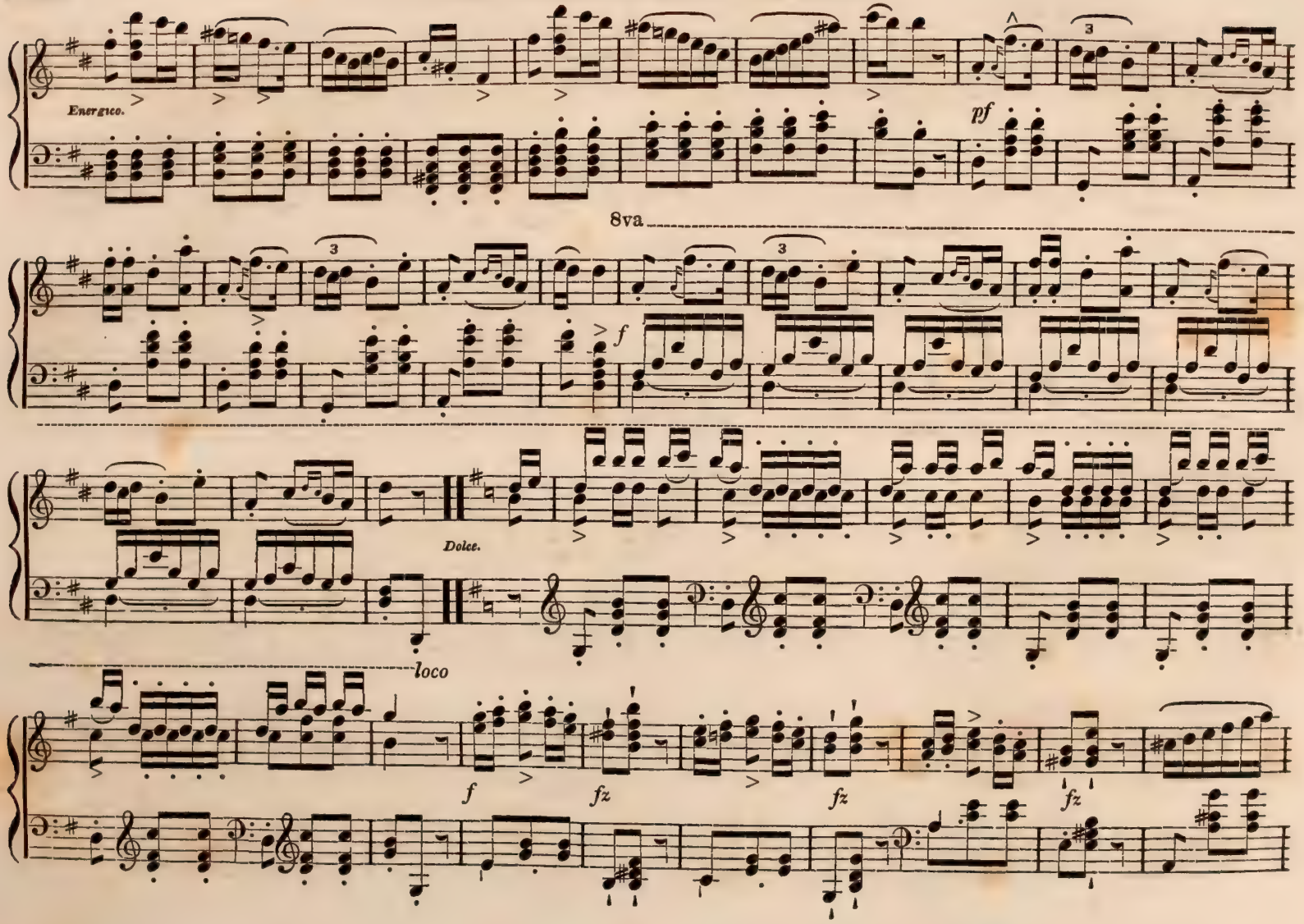


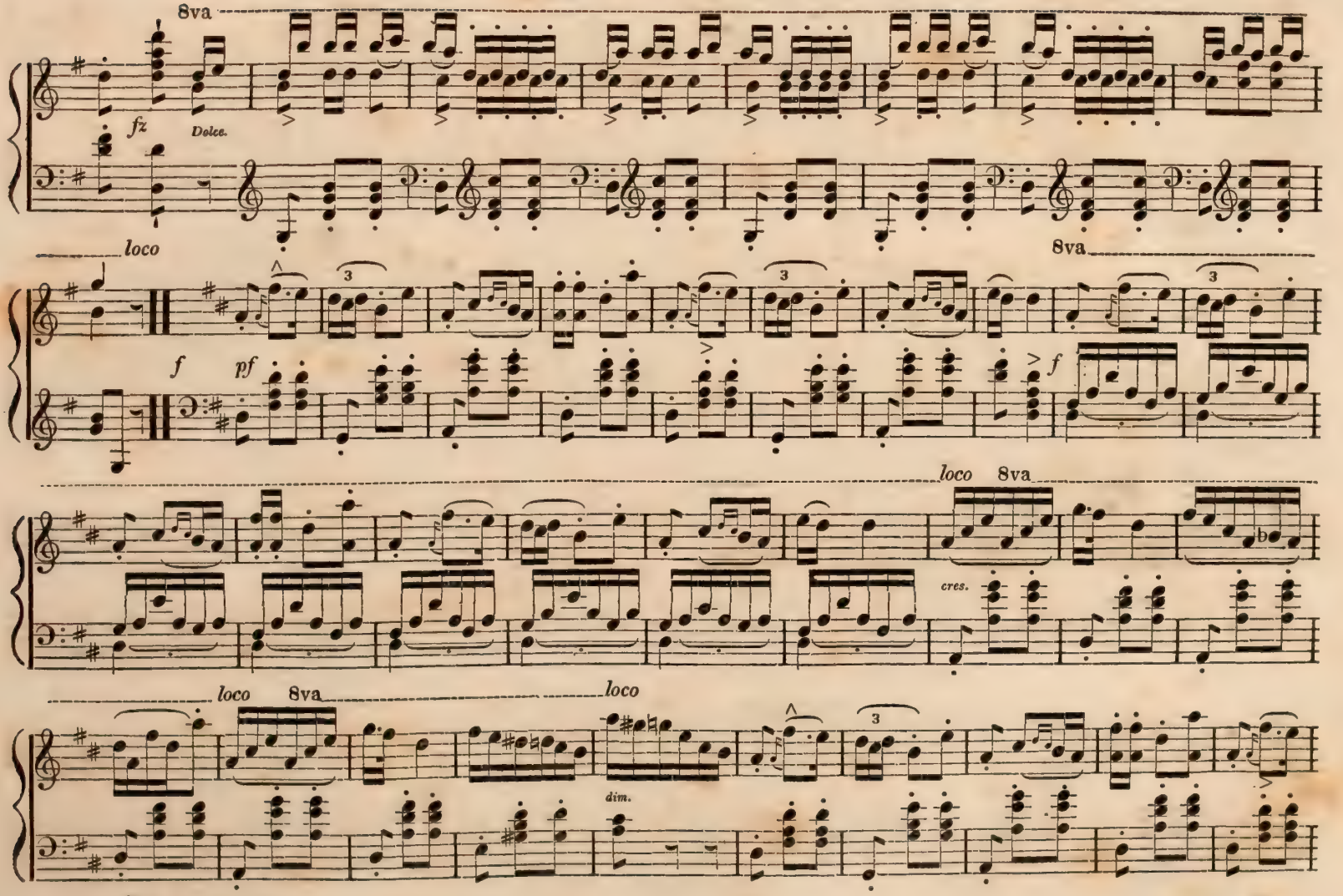

ALLEGRETTO.
mf
1st time.
2d time.
1st time.
2d time.
Fine.


VIVACE.
p
f
ff
ff

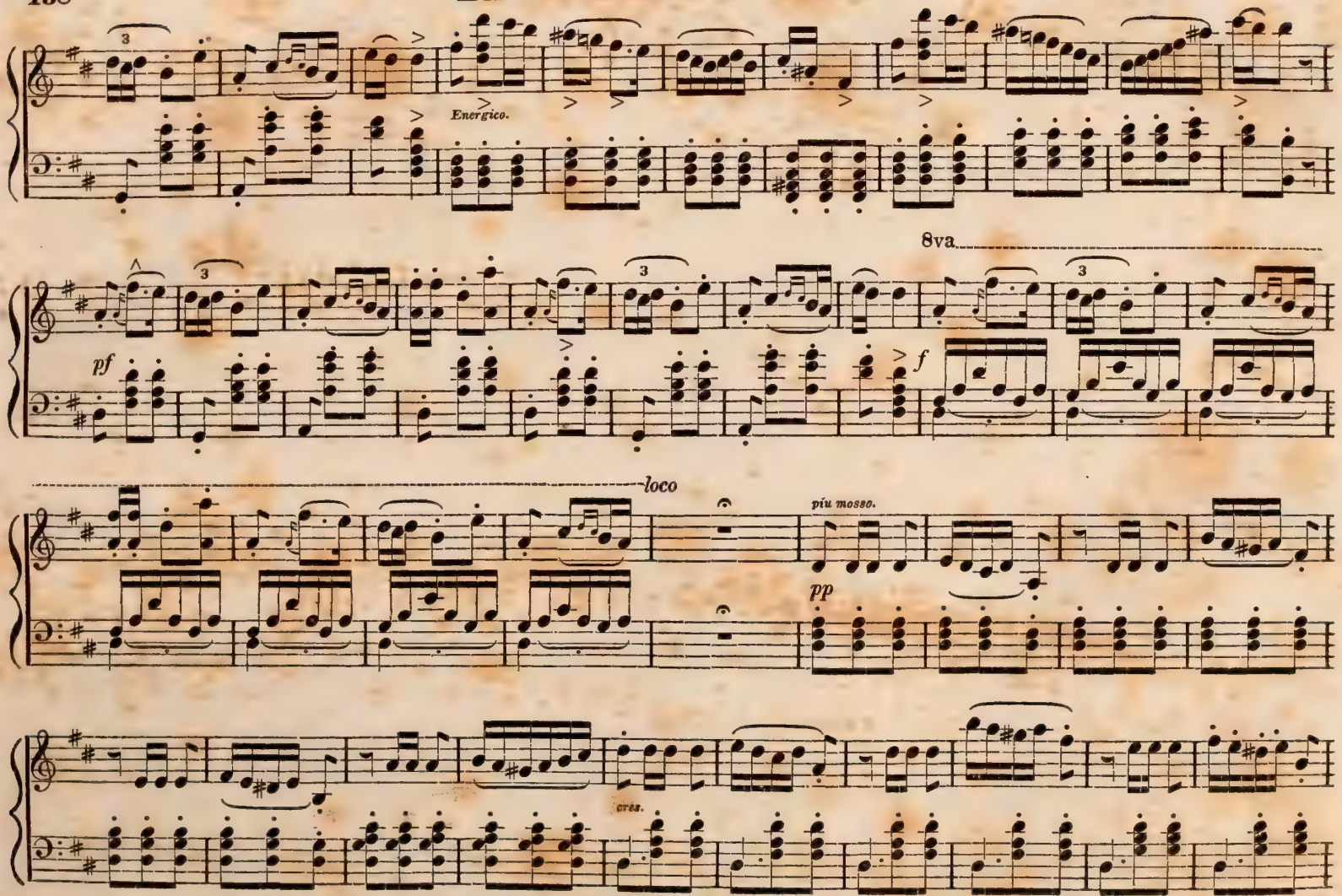

VIVACE.
ff
pp
ff
p
pf
8va
f
loco 8va
loco 8va
ores.
loco
dim.

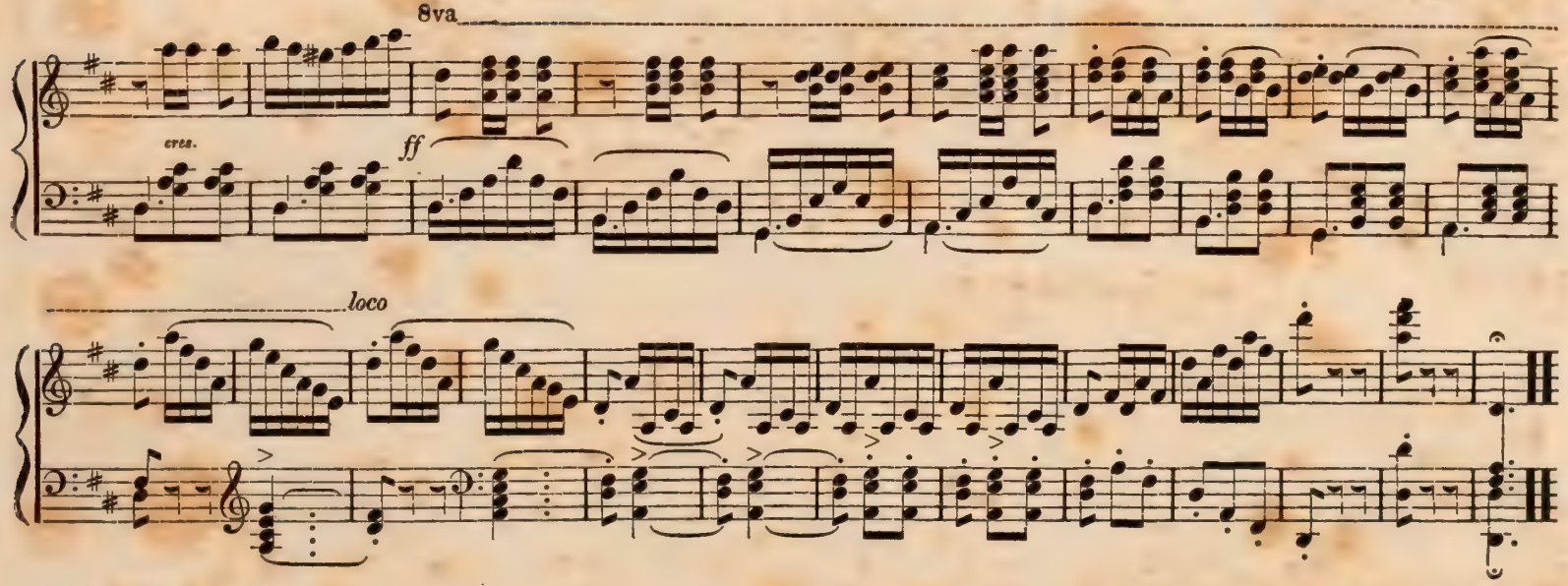
LA MAZURKA.—Continued.



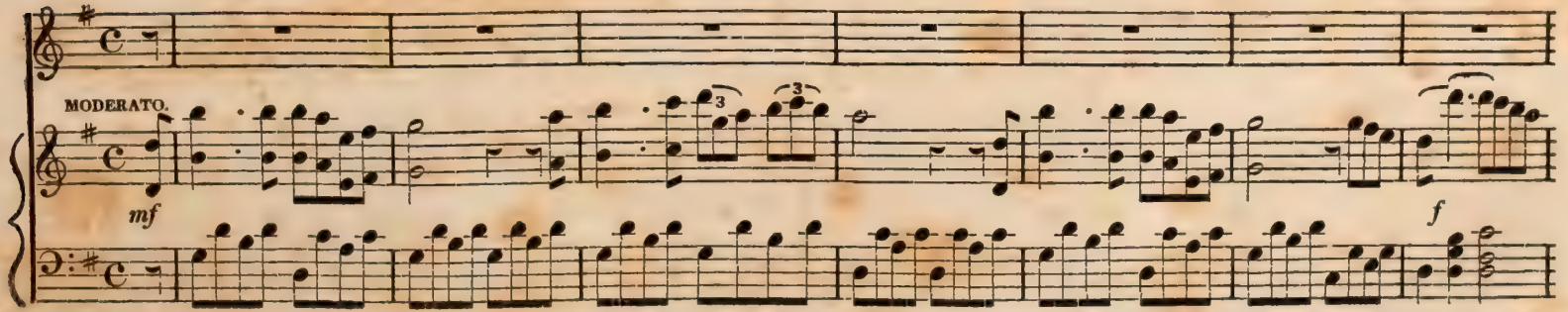

8va
fz
Dolce.
loco
8va
f
pf
f
loco 8va
cres.
loco 8va
loco
dim.

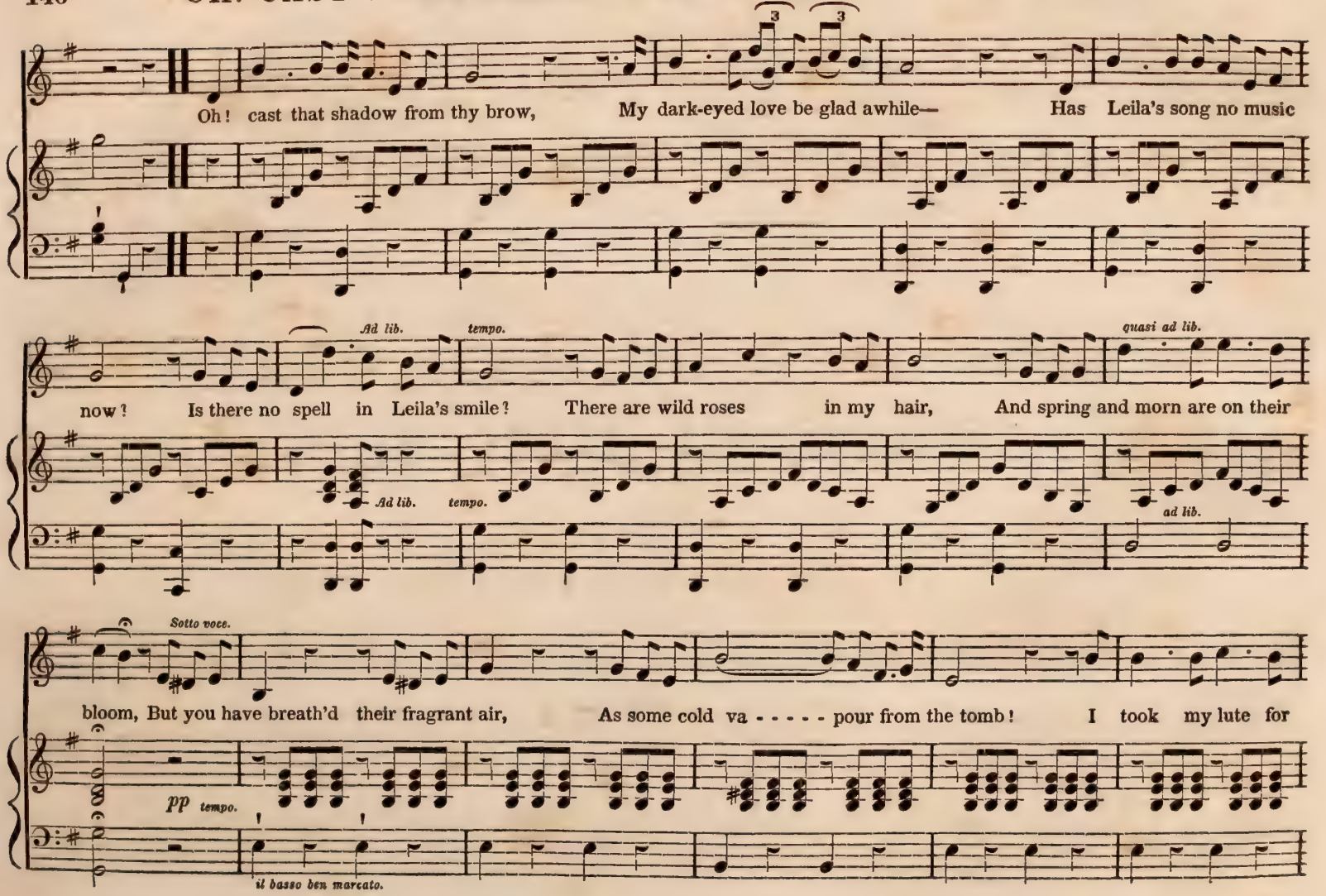
LA MAZURKA.—Continued.

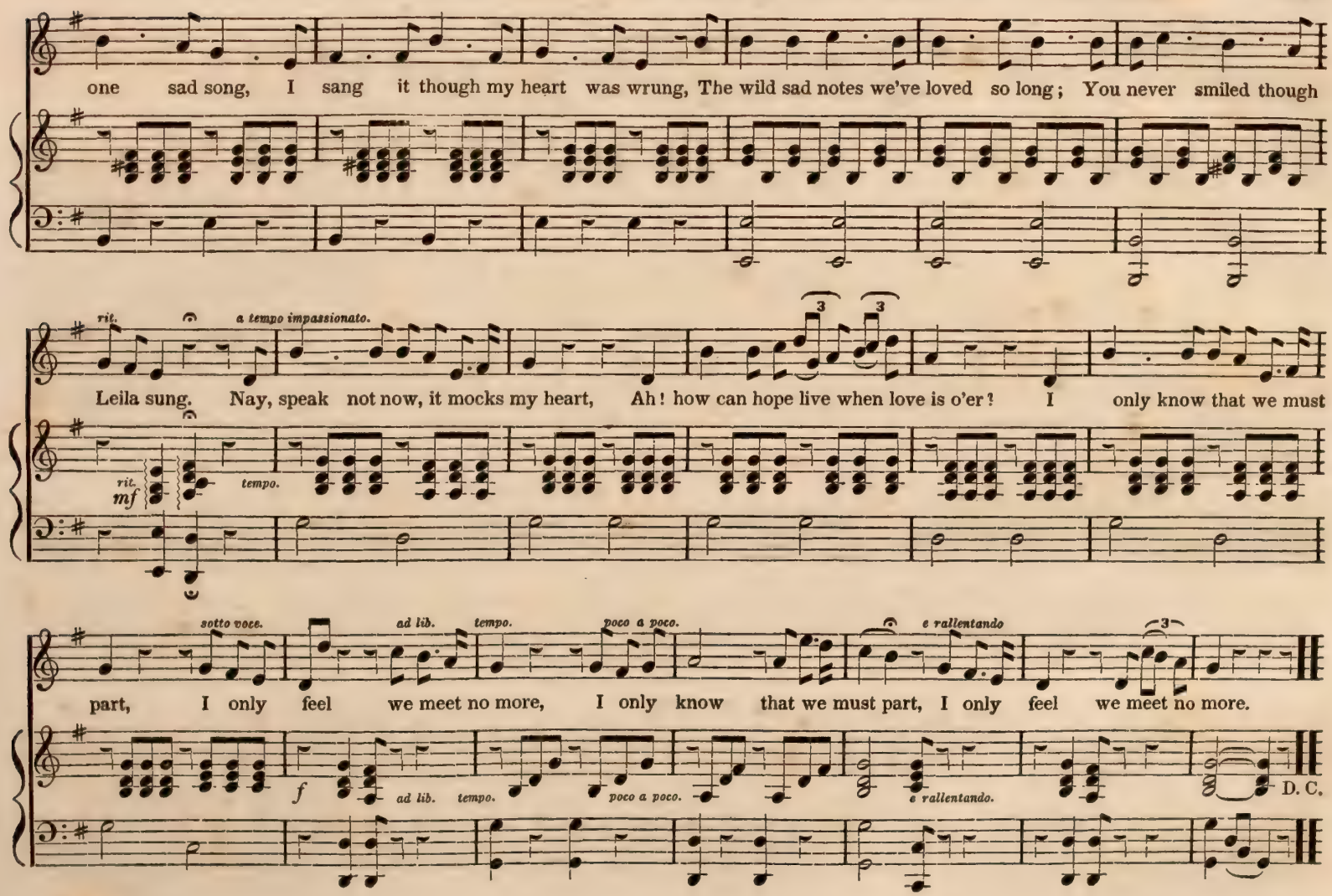




OH! CAST THAT SHADOW FROM THY BROW.

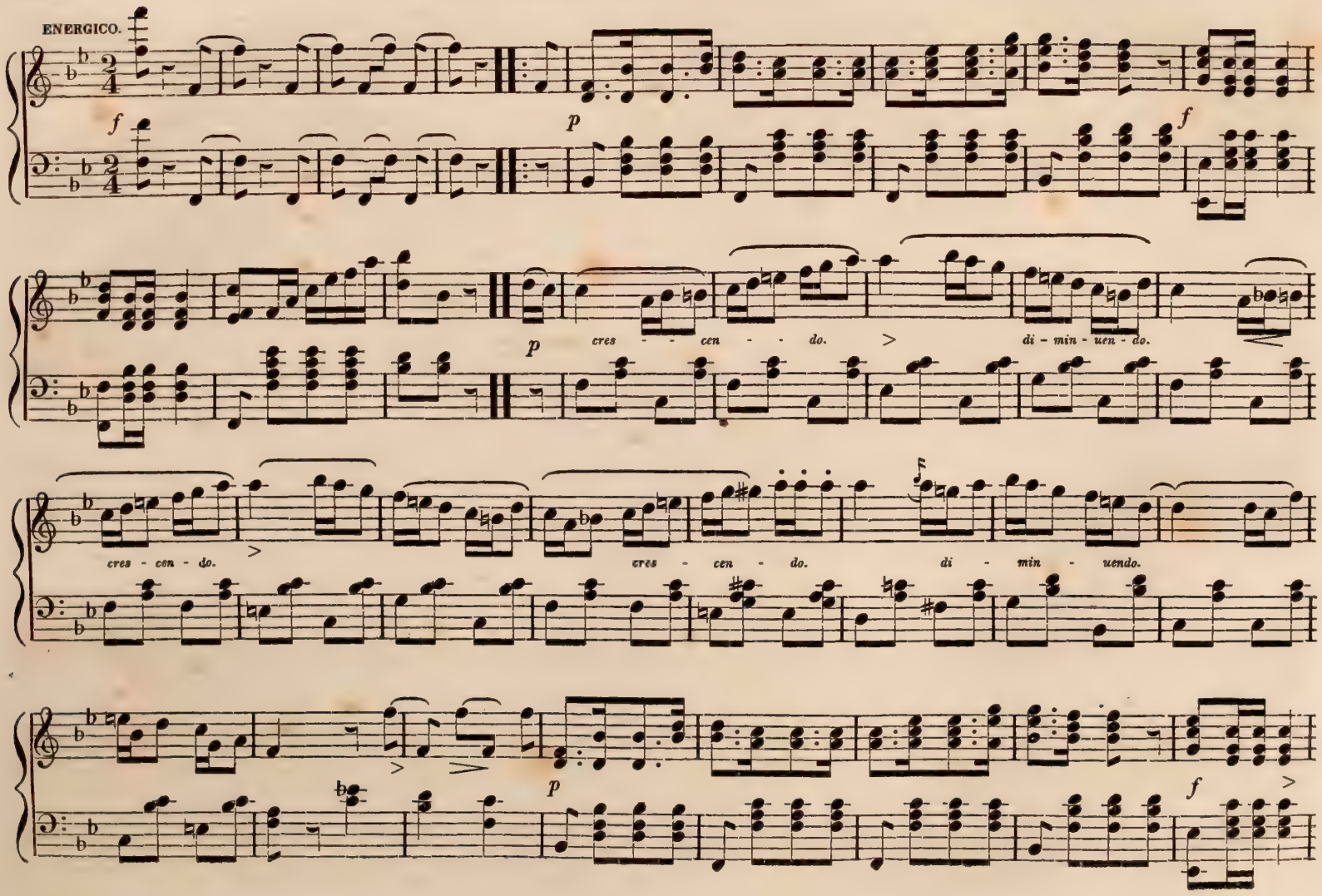


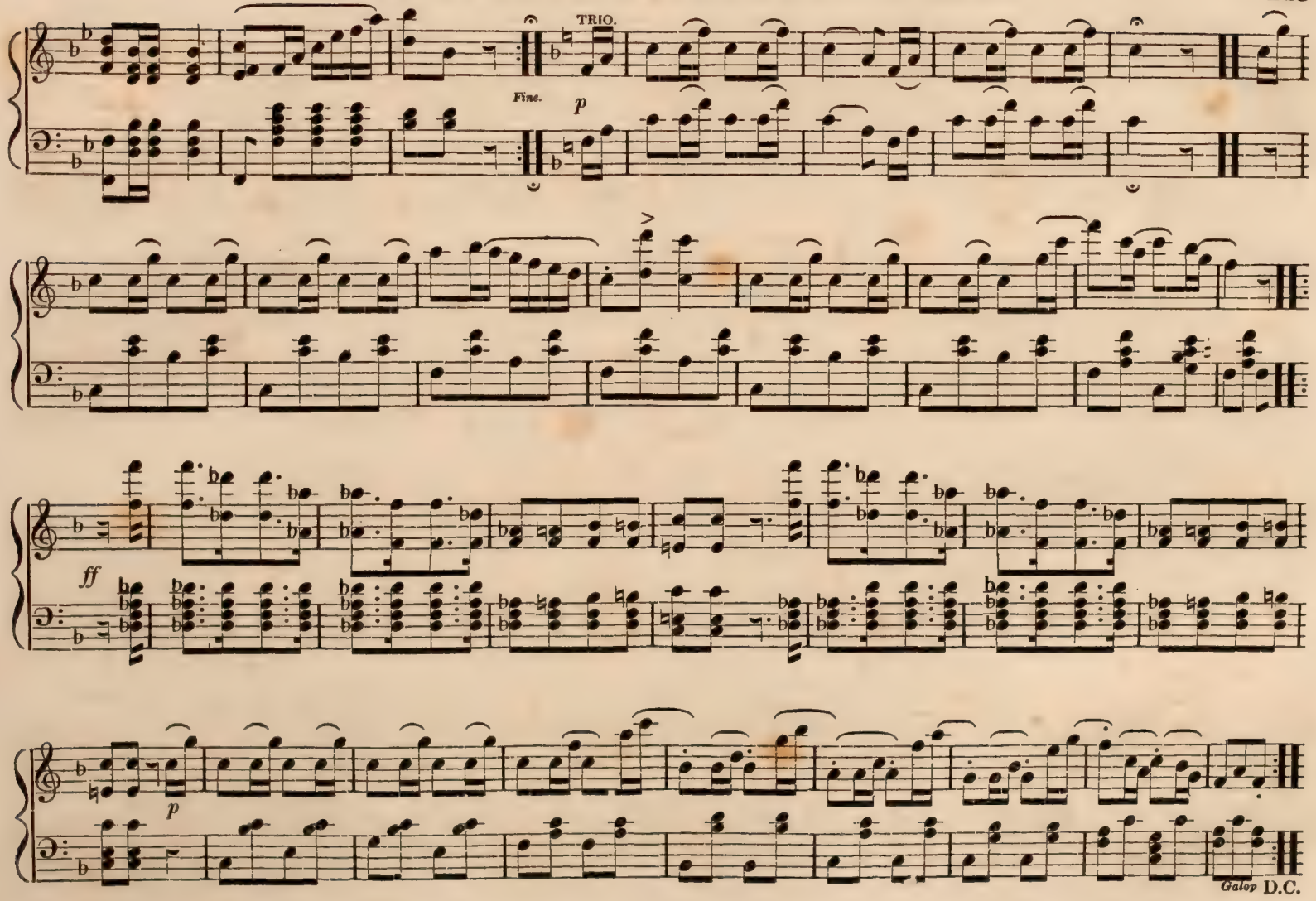

Oh! cast that shadow from thy brow, My dark-eyed love be glad awhile— Has Leila's song no music
Ad lib.
tempo.
quasi ad lib.
now? Is there no spell in Leila's smile? There are wild roses in my hair, And spring and morn are on their
Ad lib.
tempo.
ad lib.
Sotto voce.
bloom, But you have breath'd their fragrant air, As some cold va - - - - - pour from the tomb! I took my lute for
pp tempo.
il basso ben marcato.


one sad song, I sang it though my heart was wrung, The wild sad notes we've loved so long; You never smiled though
rit.
a tempo impassionato.
Leila sung. Nay, speak not now, it mocks my heart, Ah! how can hope live when love is o'er? I only know that we must
rit.
mf
tempo.
sotto voce.
ad lib.
tempo.
poco a poco.
e rallentando
part, I only feel we meet no more, I only know that we must part, I only feel we meet no more.
f
ad lib.
tempo.
poco a poco.
e rallentando.
D. C.

THE APPEAL GALOPADE.

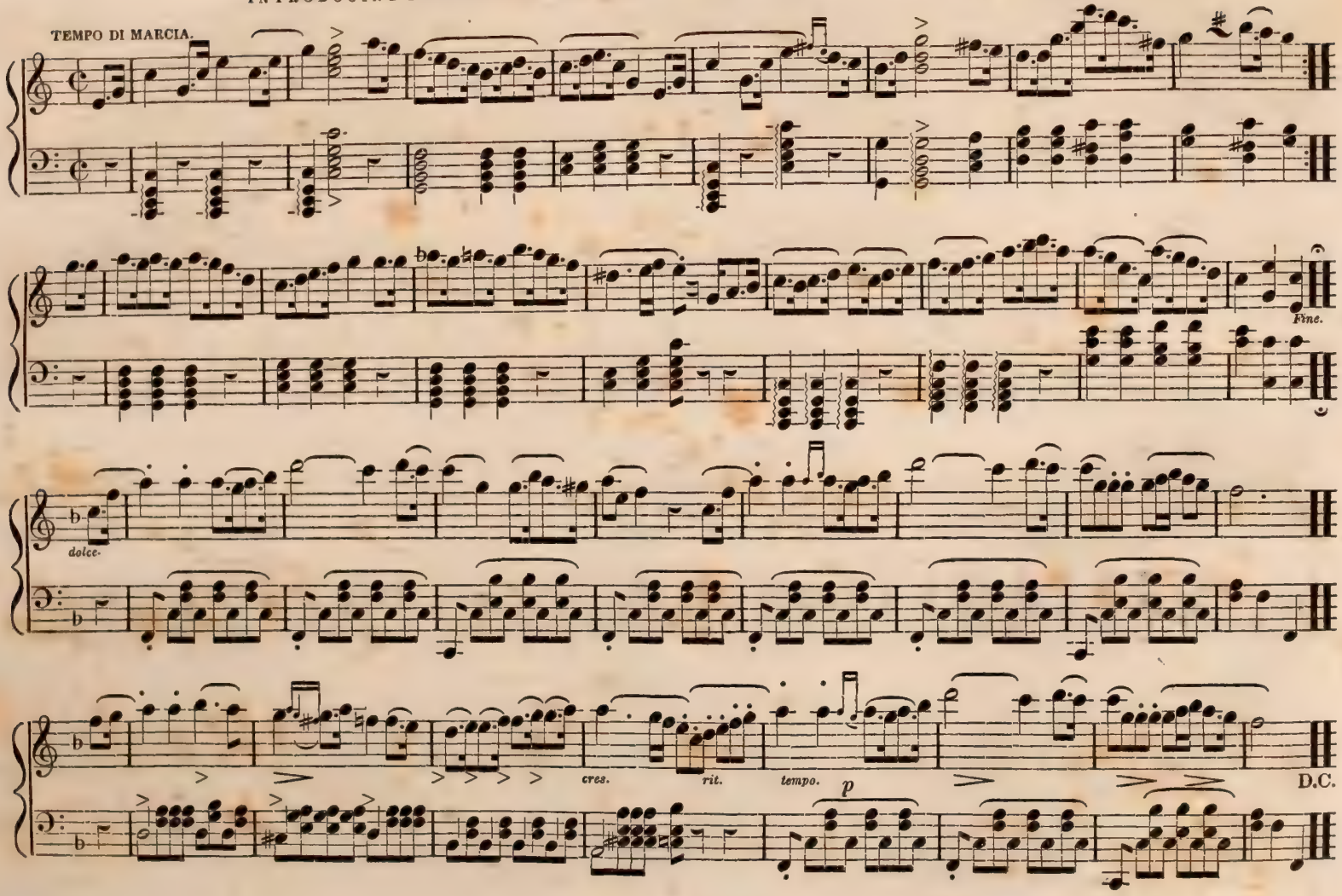
J. W. Kalliwoda.

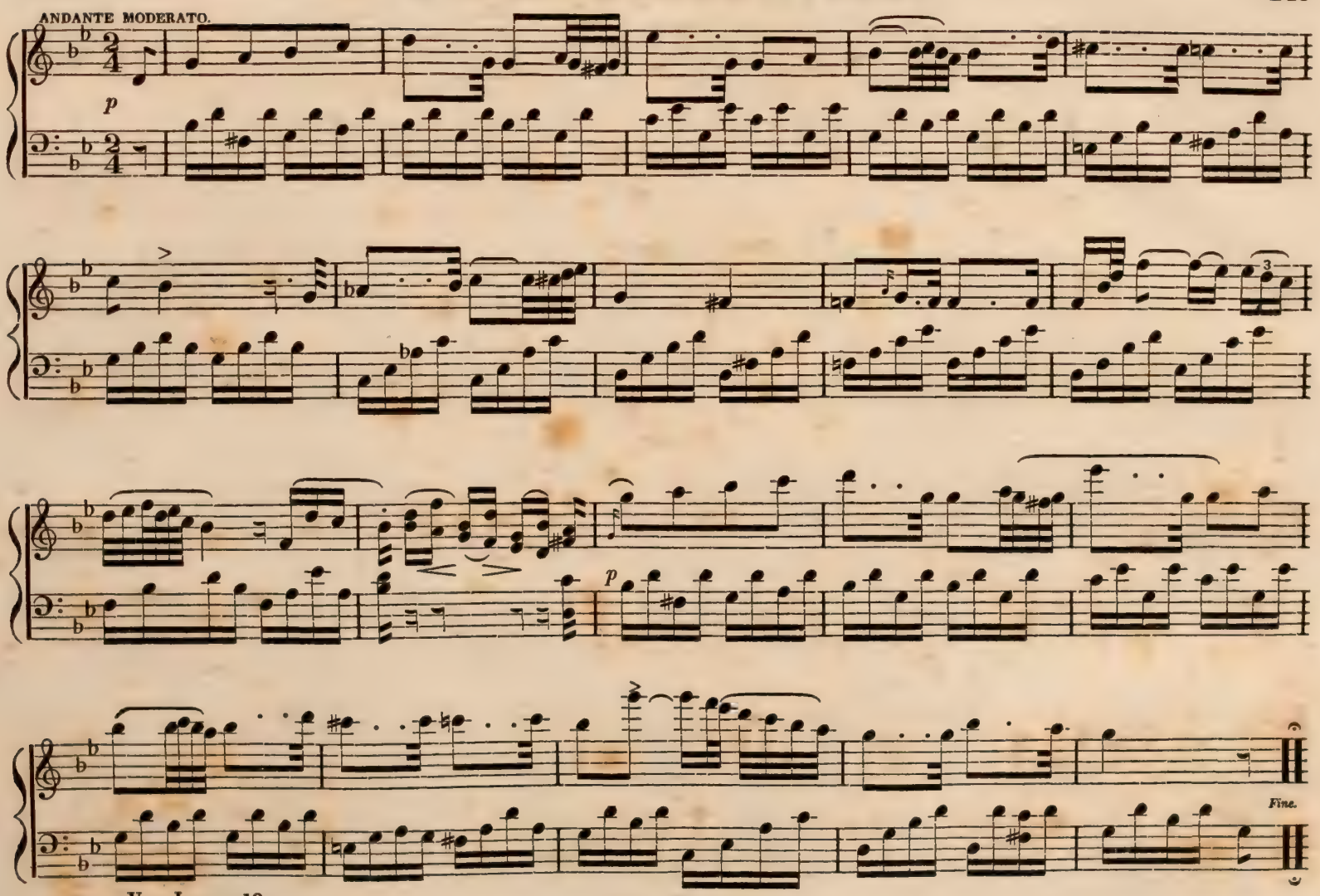



TRIO.
Fine.
p
ff
p
Galop D.C.

UNITED STATES CADET'S MARCH.

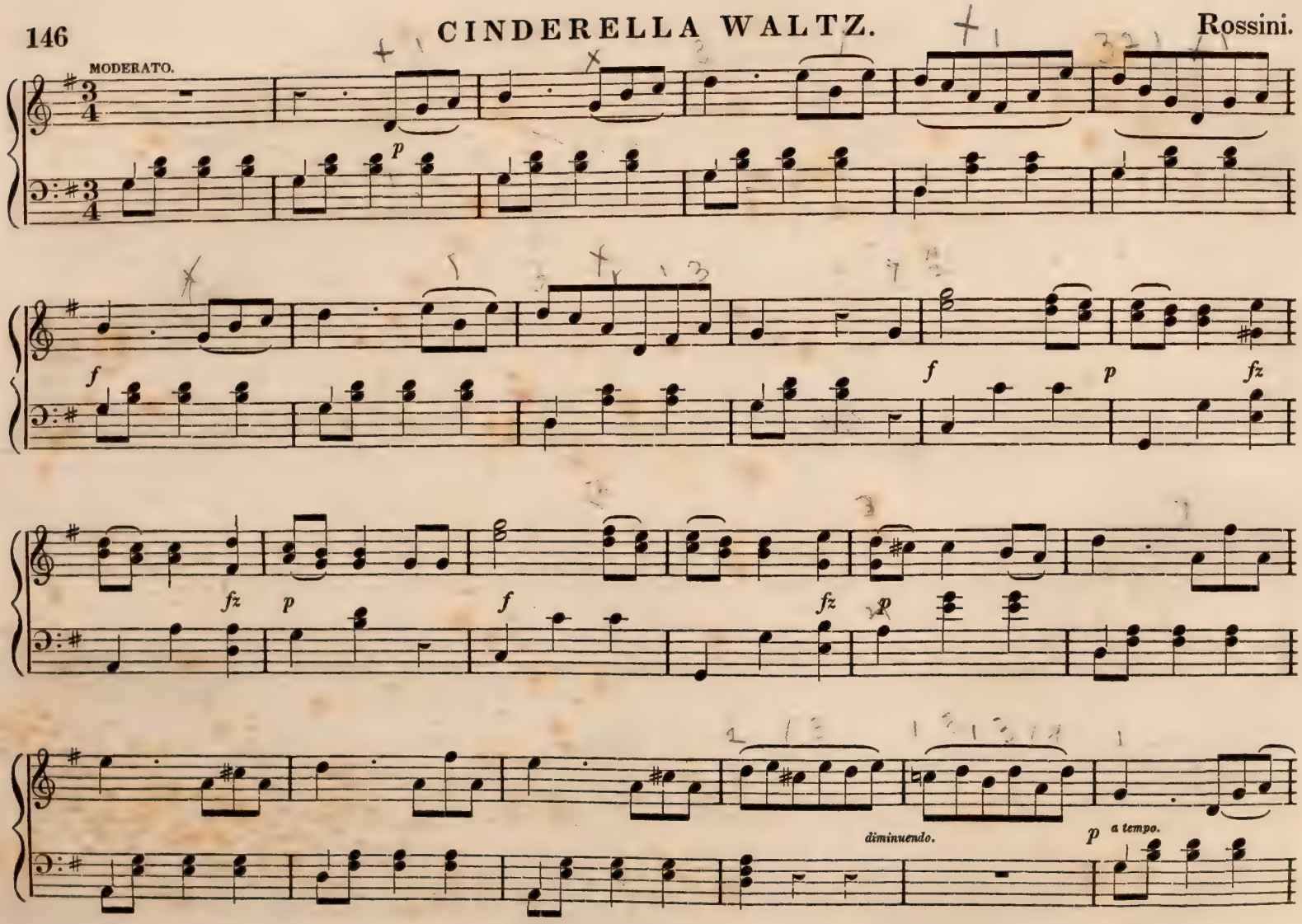
INTRODUCING THE CELEBRATED AIR FROM SONNAMBULA, "STILL SO GENTLY."

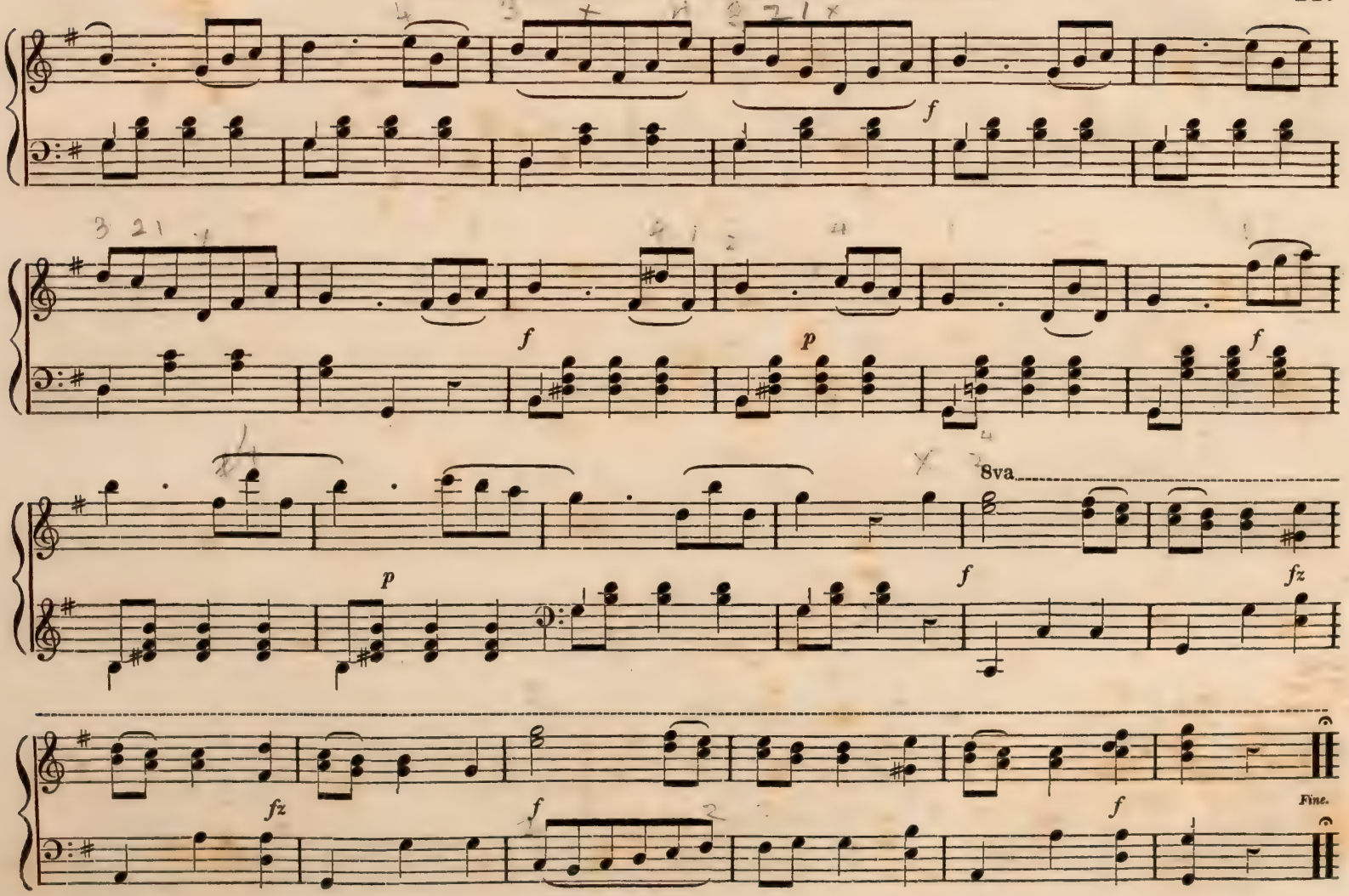


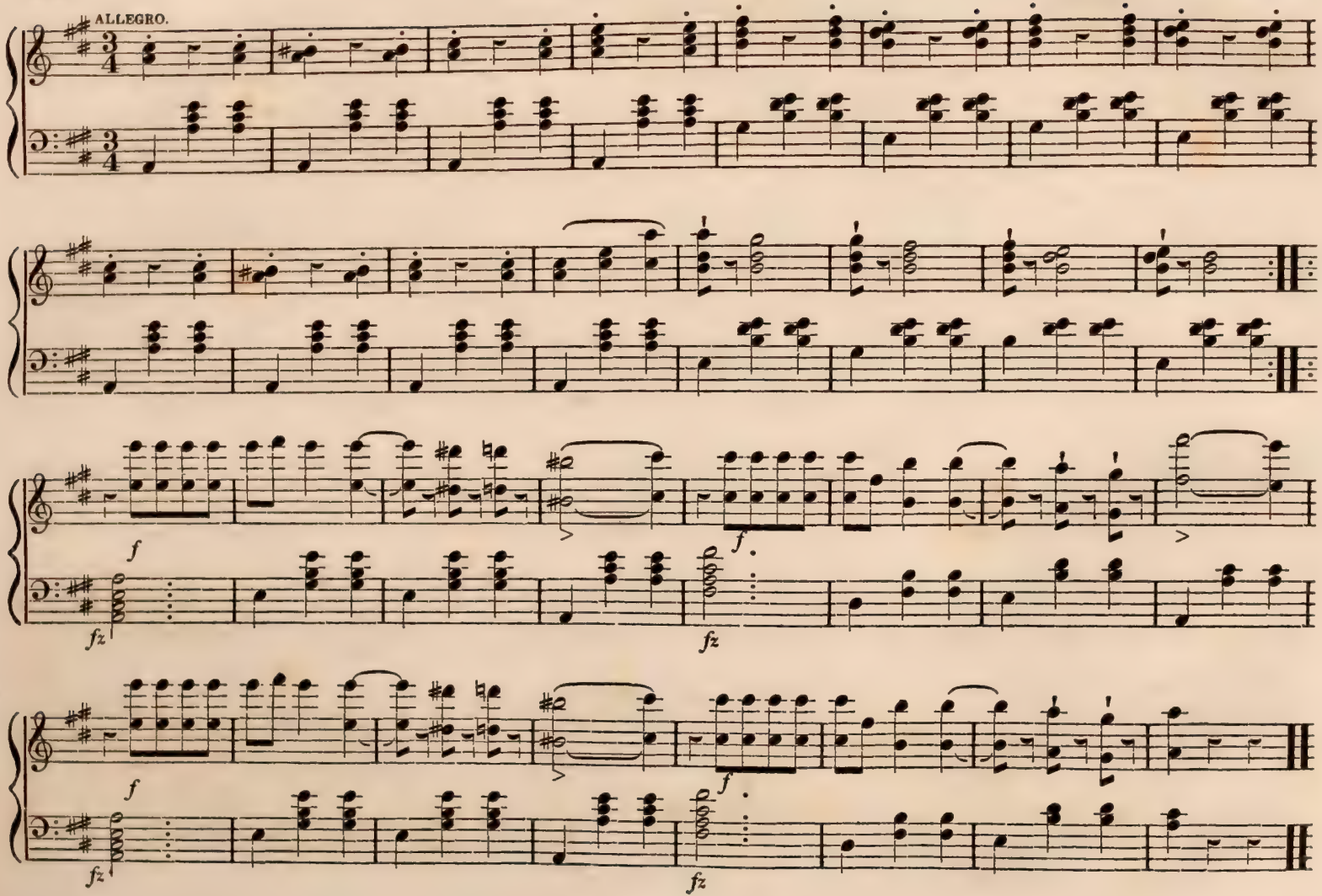

ANDANTE MODERATO.
p
3
p
Fine.

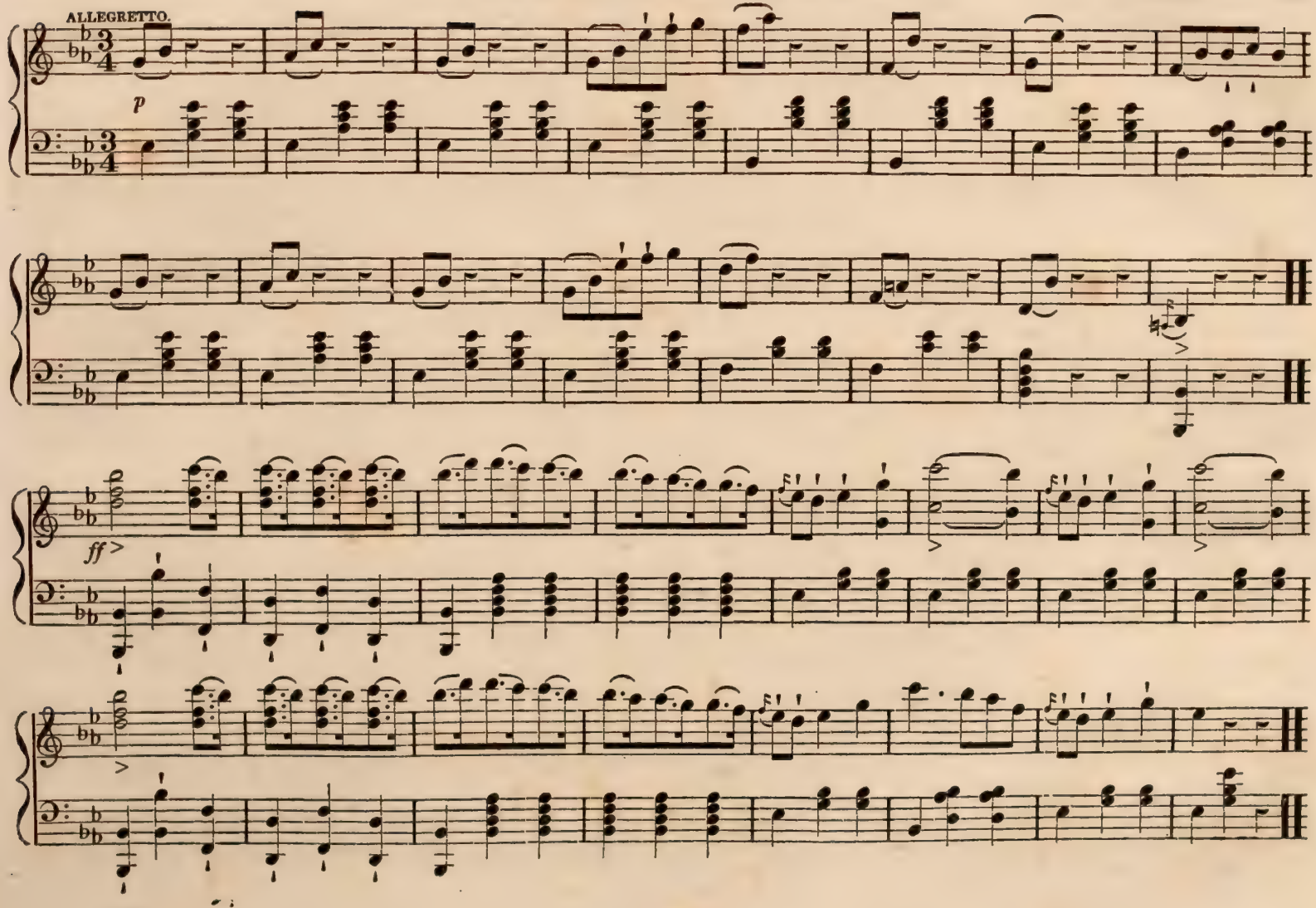
CINDERELLA WALTZ.

Rossini.



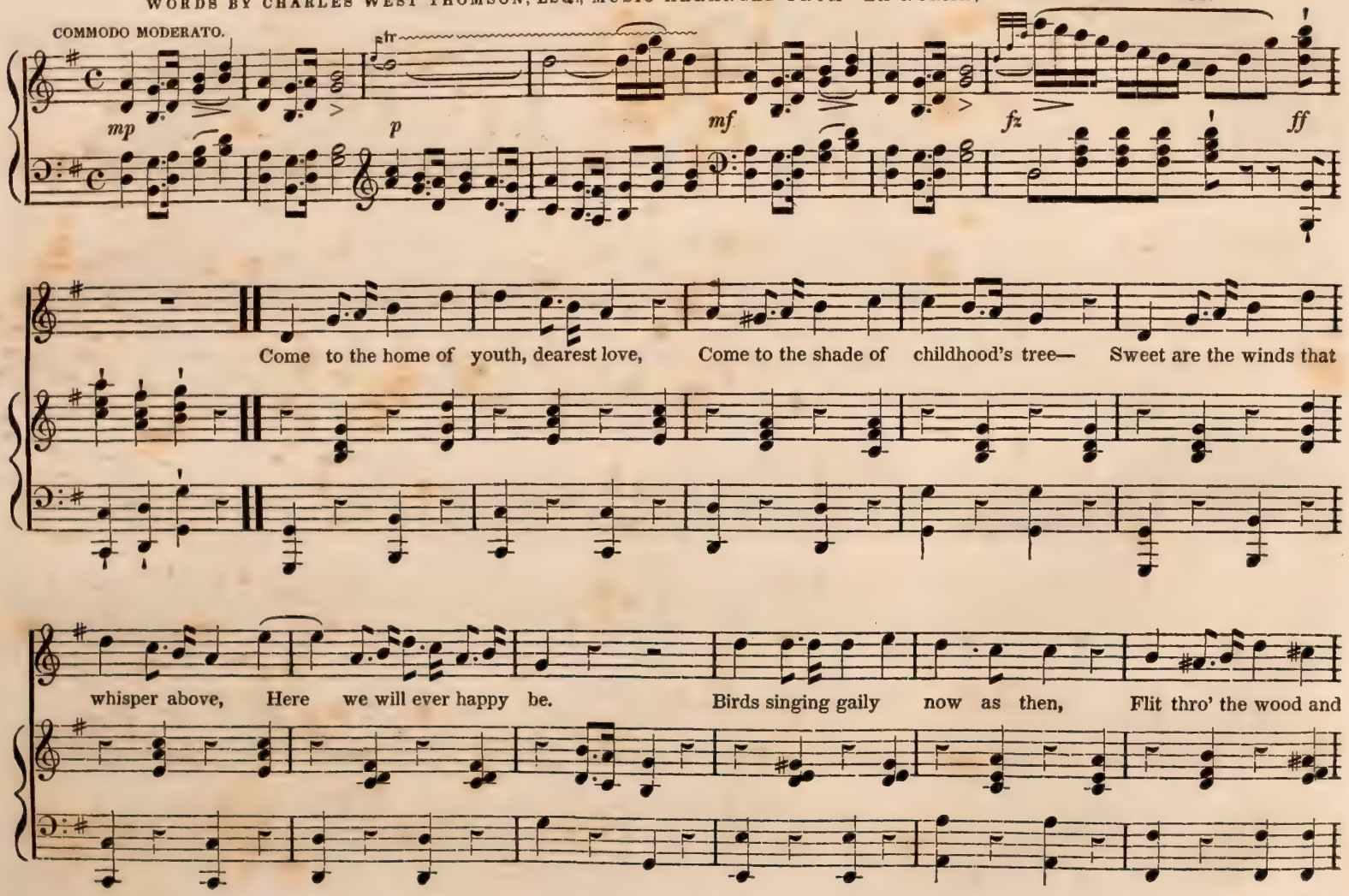

f
f
p
f
8va
p
f
fz
fz
f
f
Fine.

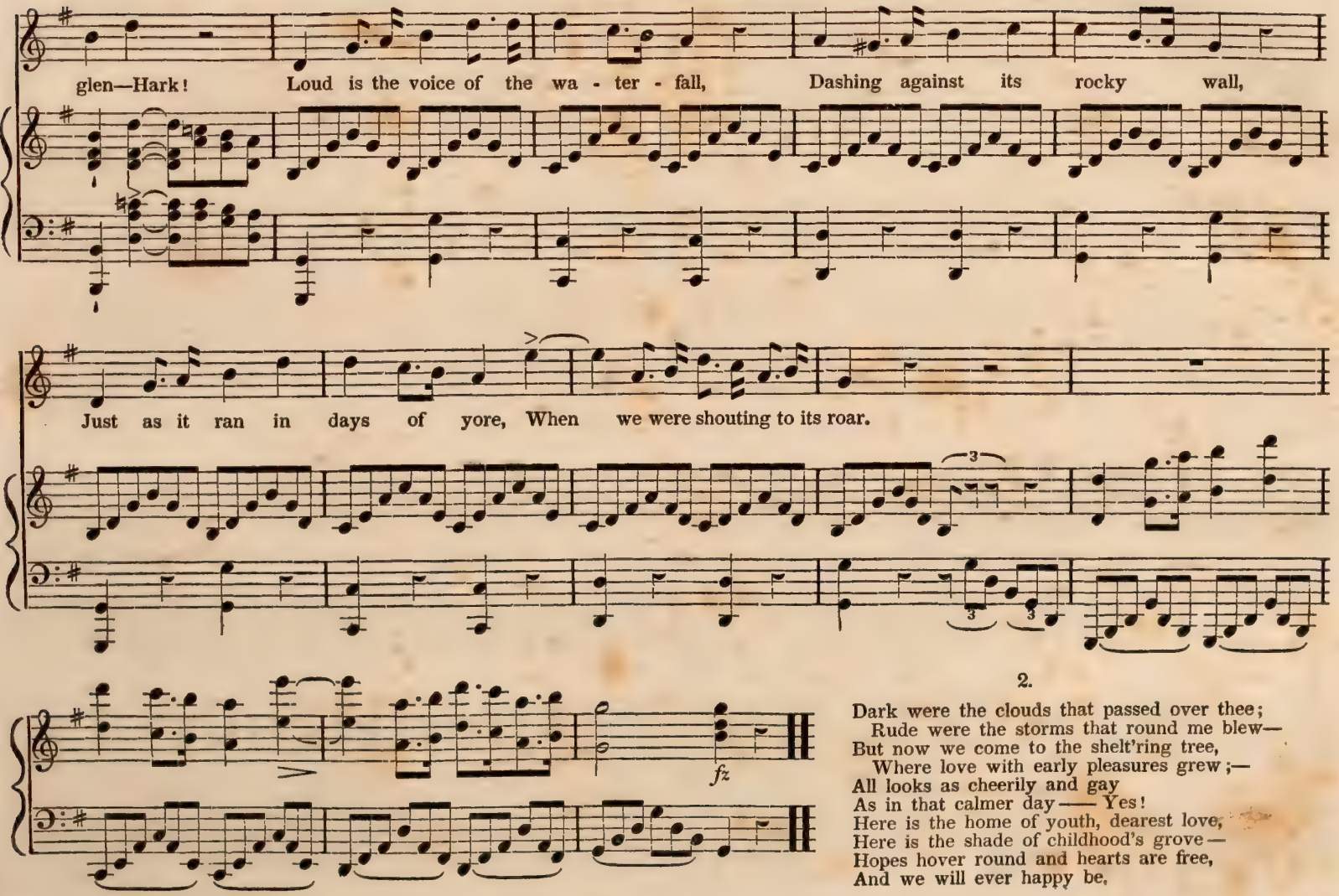

ALLEGRO.
f
fz
f
fz
f
fz
f
fz


ALLEGRETTO.
p
ff

THE HOME OF YOUTH.

WORDS BY CHARLES WEST THOMSON, ESQ., MUSIC ARRANGED FROM "LA NORMA," BY CHARLES JARVIS.



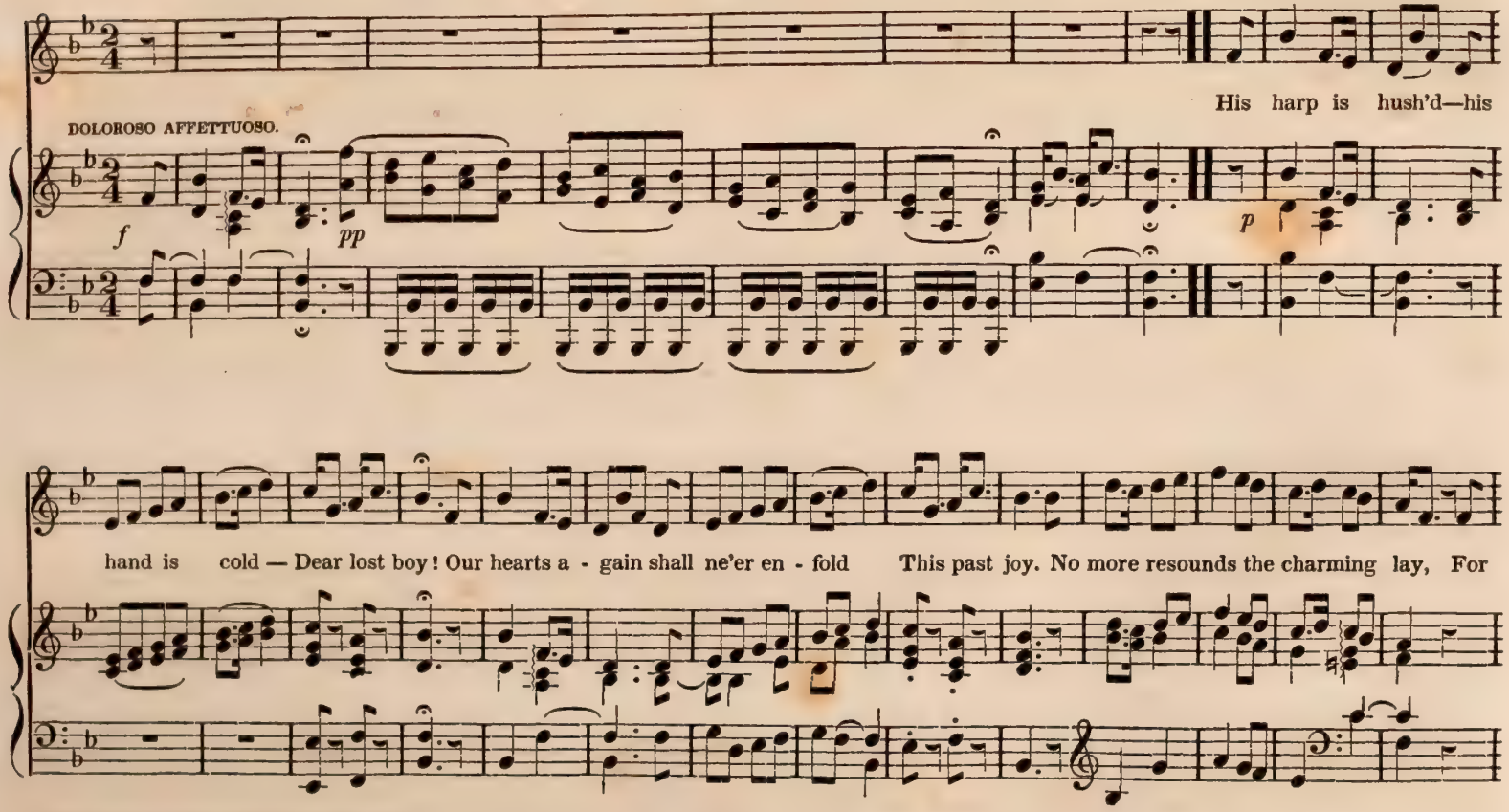


2.

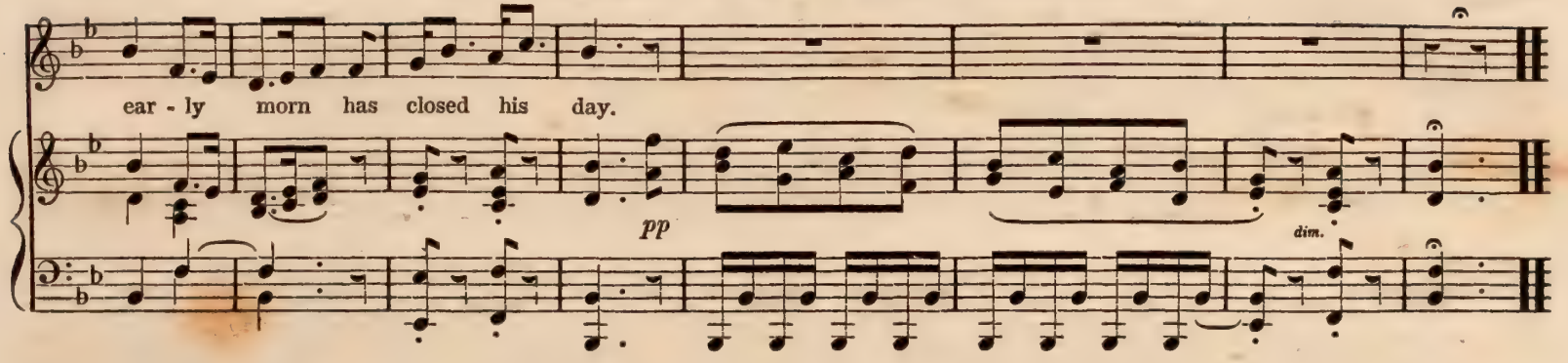
Dark were the clouds that passed over thee;
Rude were the storms that round me blew—
But now we come to the shelt'ring tree,
Where love with early pleasures grew;—
All looks as cheerily and gay
As in that calmer day—— Yes!
Here is the home of youth, dearest love,
Here is the shade of childhood's grove—
Hopes hover round and hearts are free,
And we will ever happy be.

HIS HARP IS HUSH'D,

LAMENT FOR MASTER HUGHES,* THE CELEBRATED YOUNG MINSTREL: THE WORDS BY CHARLES WEST THOMSON, ESQ., ADAPTED TO A FAVOURITE CAMBRIAN MELODY, CALLED THE "RISING OF THE LARK," BY CHARLES JARVIS.



*Master Joseph Tudor Hughes, whose uncommon musical abilities were the admiration and delight of so many, both in this country and in England, as well as in his native Wales, was unfortunately drowned in the Hudson River, near Newburgh, in the month of May, 1841, at the early age of fourteen years. Young and highly gifted as he was, the innocence and simplicity of his character gave a charm to his extraordinary powers, and endeared him to many, whose hearts were capable of appreciating the pure and the beautiful. He was greatly beloved wherever he was known, and fairly won the regard of his friends by his amiable, gentle and unassuming manners.



2.
The flush of health was on his cheek,
Bright his eye—
He came the wreath of fame to seek—
Came to die.
Old Cambria's hills shall never more
The minstrel to his home restore.—

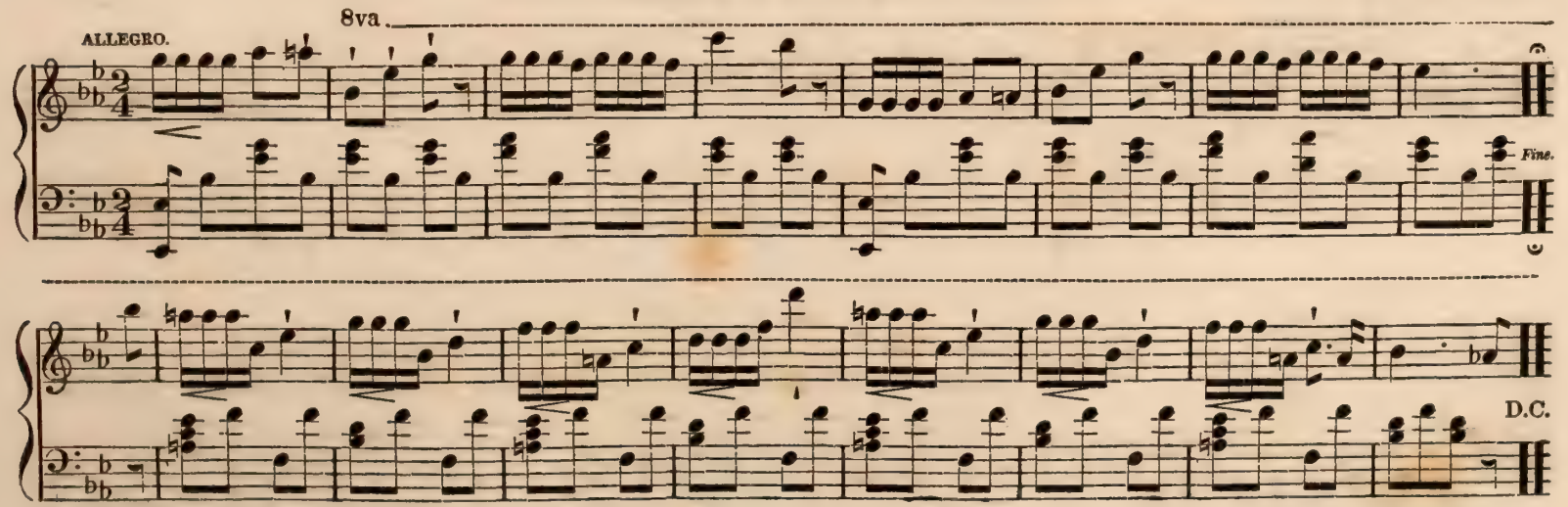
3.
We would have placed a laurel crown
Round his brow—
But on his grave we fling it down,
Faded now.—
In vain the voice of praise is tried—
The rose has perished in its pride.—

4.
He sleeps in peace—we hear his strains
Now no more—
On memory's page their tone remains,
Sad, sweet lore.—
There still his lovely form appears,
And wakes anew our flowing tears.—

5.
Those tears are due to honored worth
Past away—
A soul too pure for sordid earth
Could not stay;—
Good Angels claimed him for the sky,
And, like the lark, he rose on high.—

ROCHESTER GALOPADE.

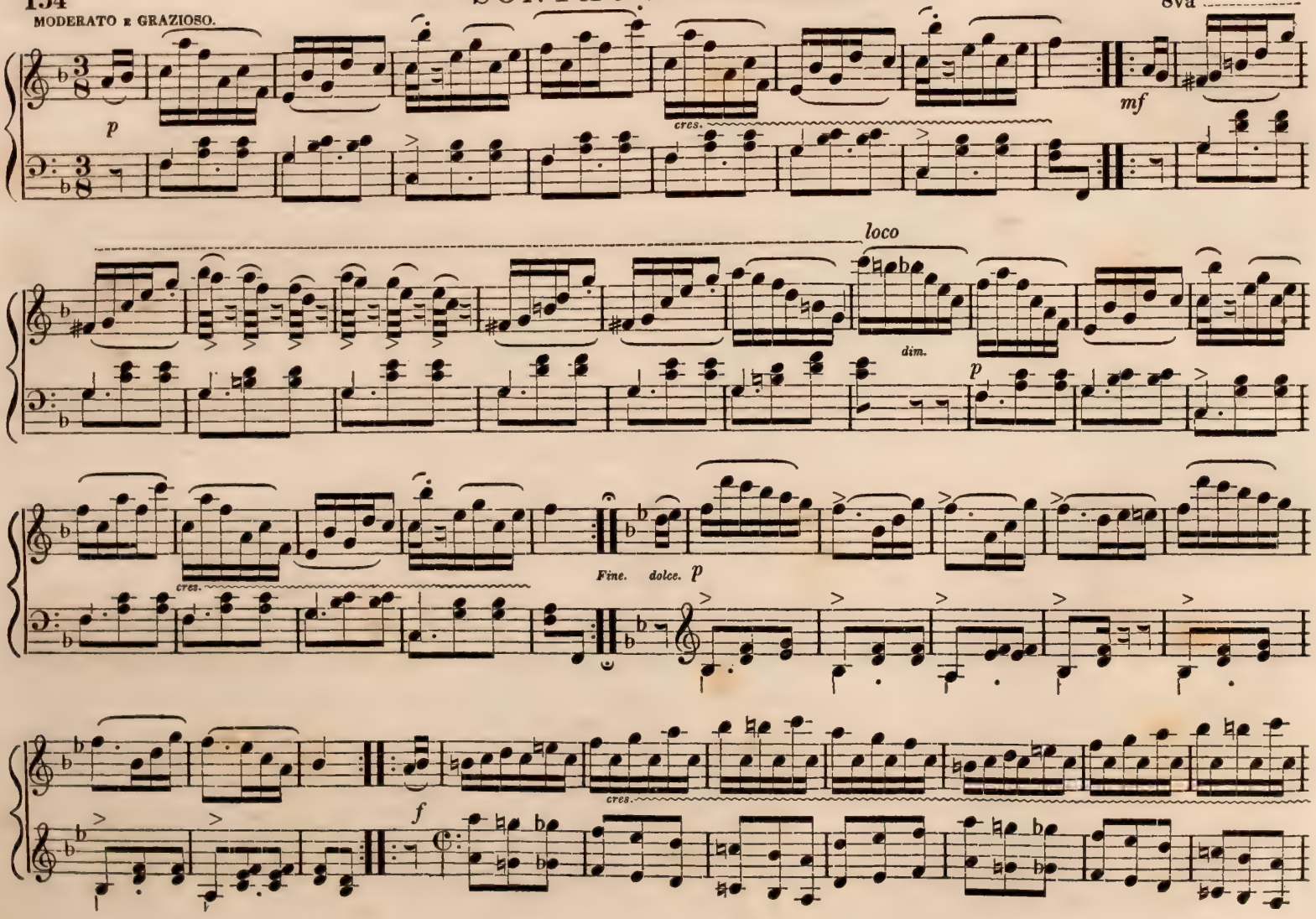
E. L. Walker.

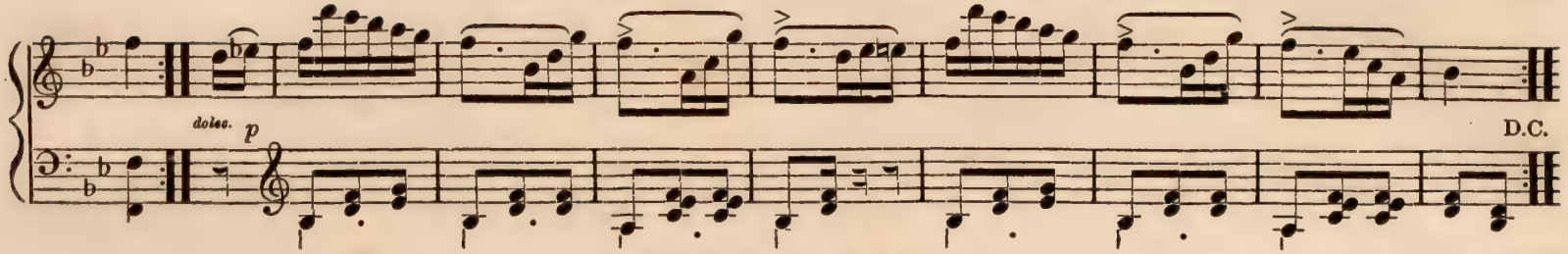


MODERATO E GRAZIOSO.

SONTAG'S WALTZ.

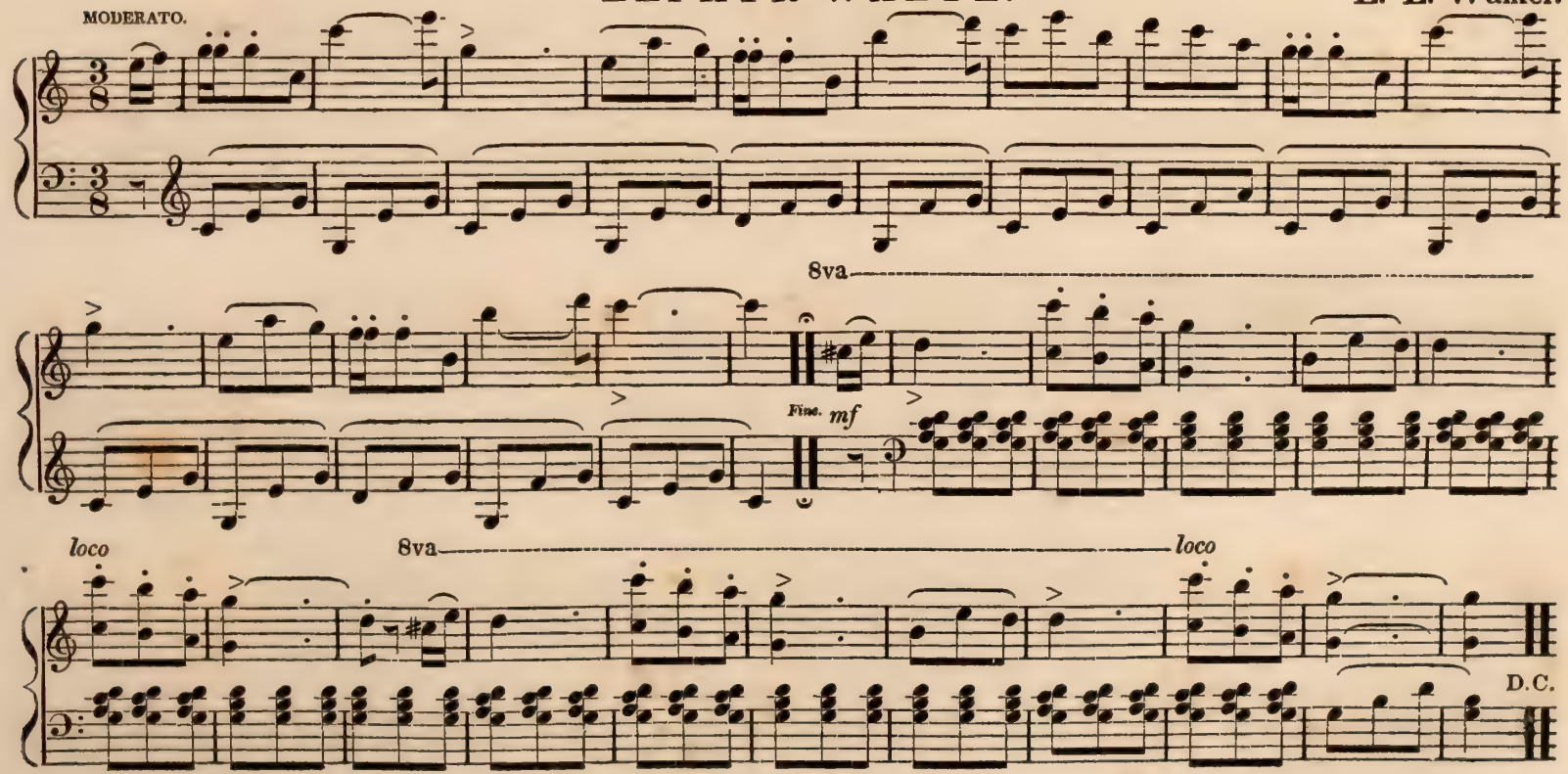
8va Herz.



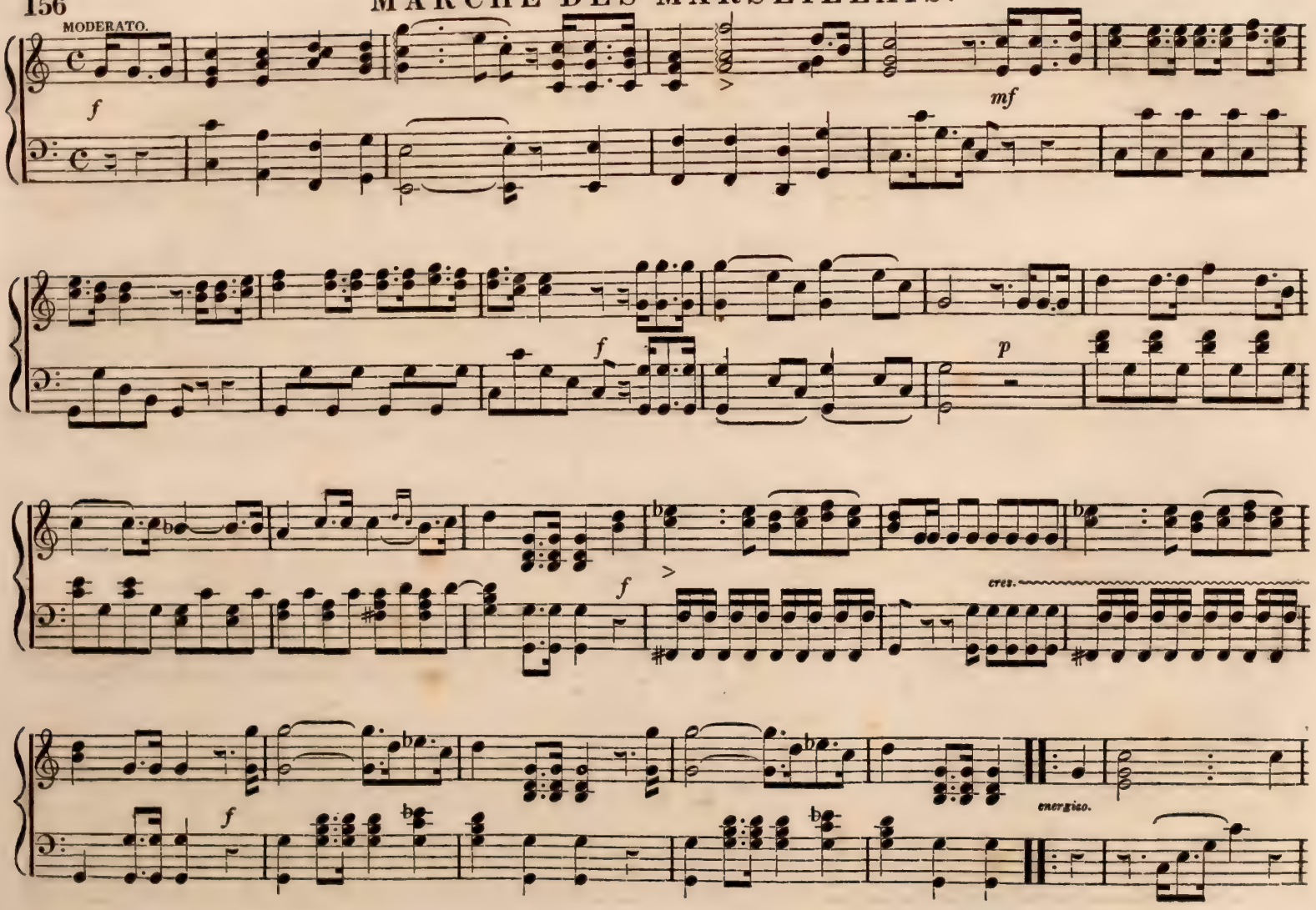


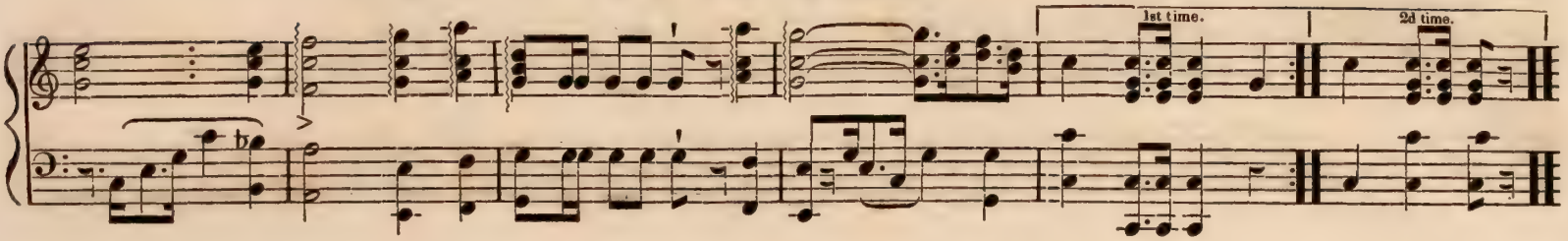
ZEPHYR WALTZ.

E. L. Walker.



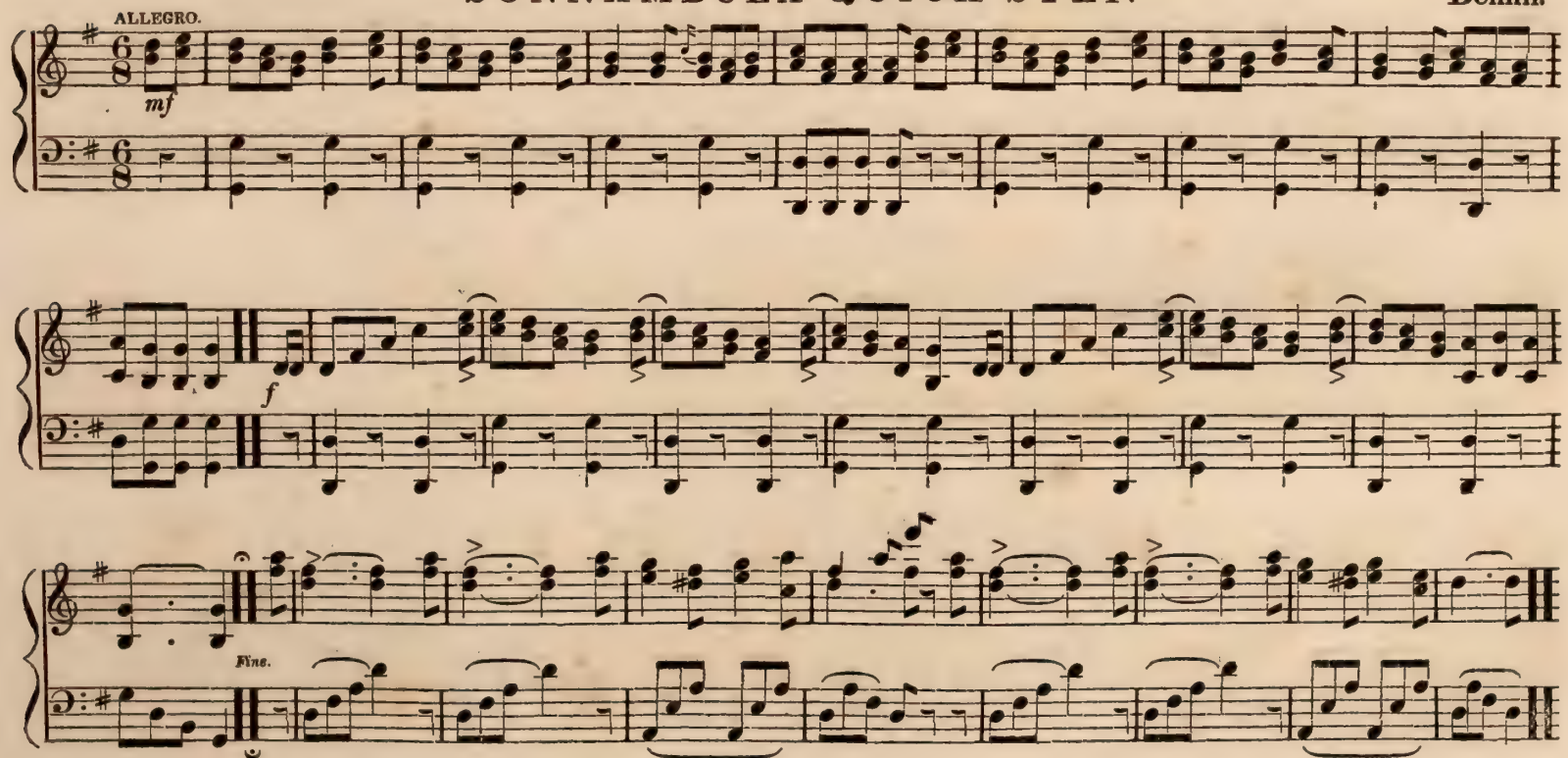
MARCHE DES MARSEILLAIS.

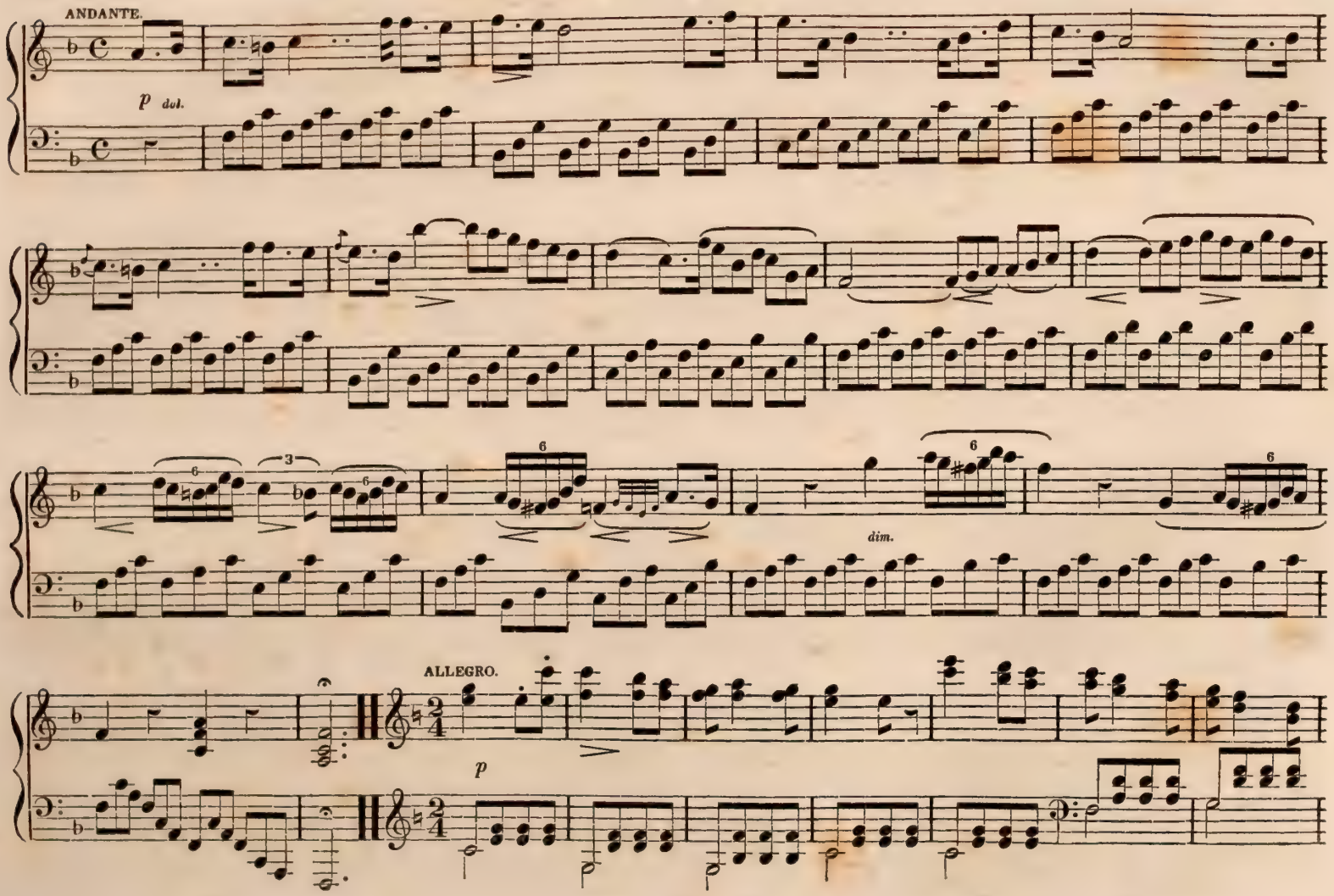


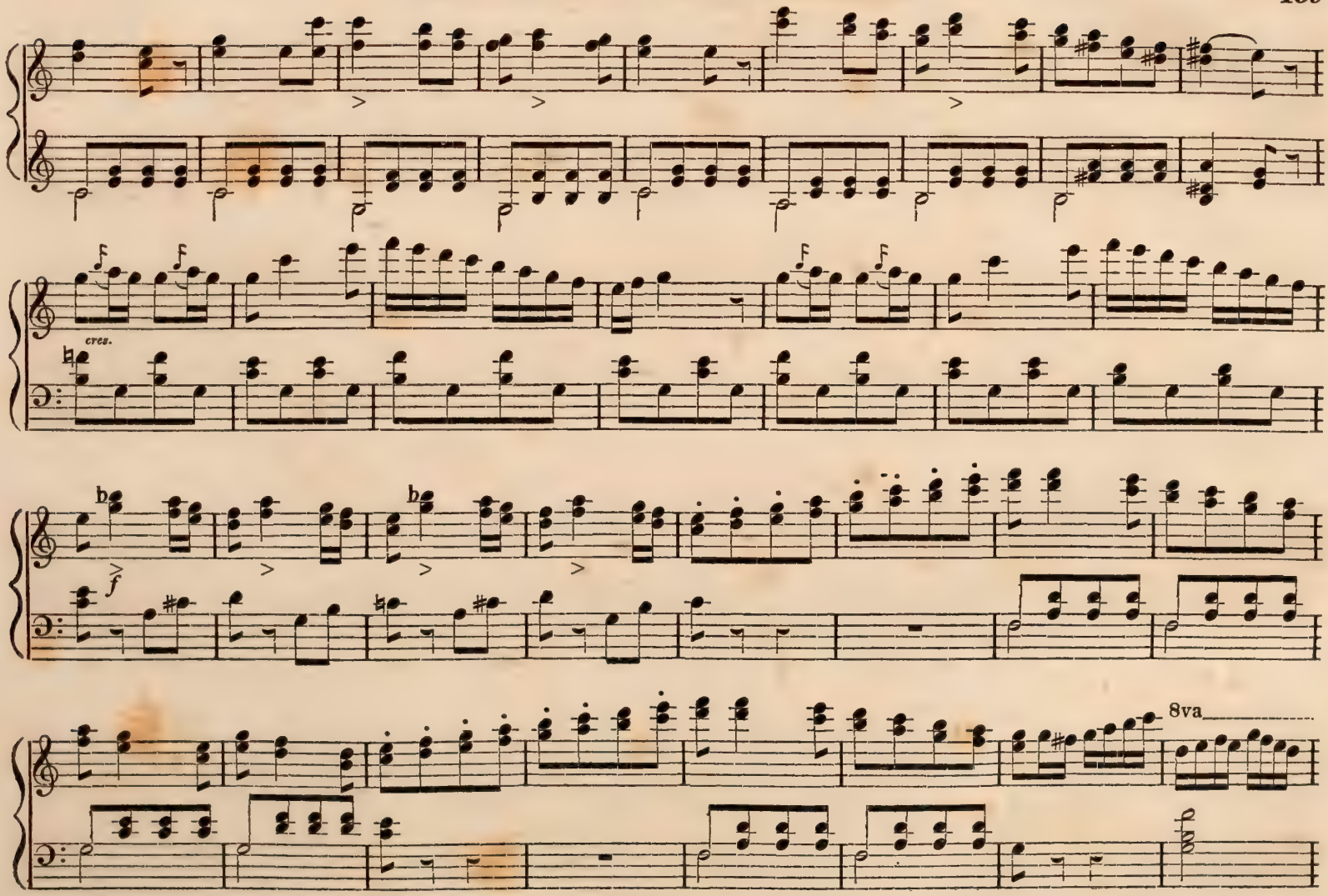


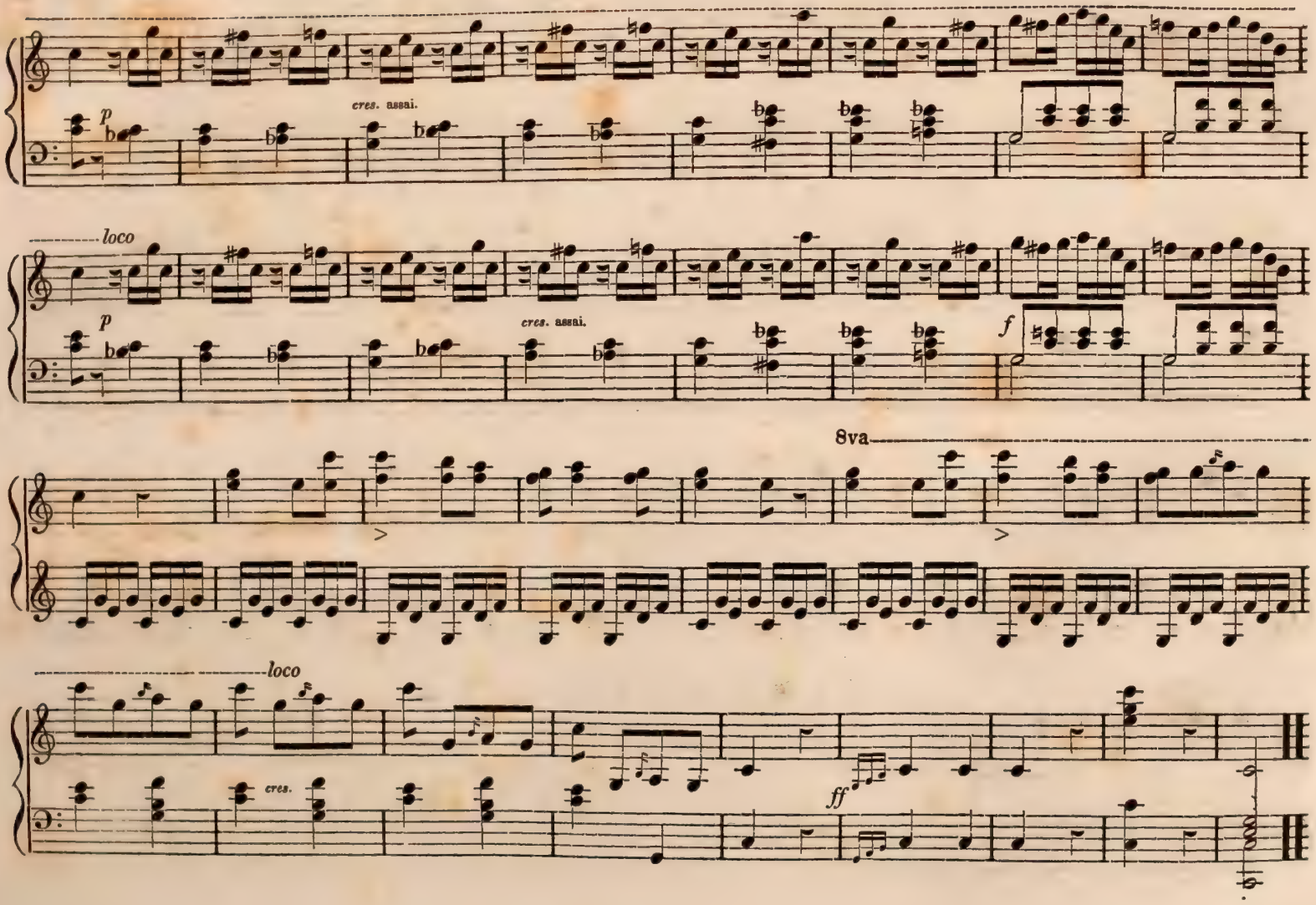
SONNAMBULA QUICK STEP.

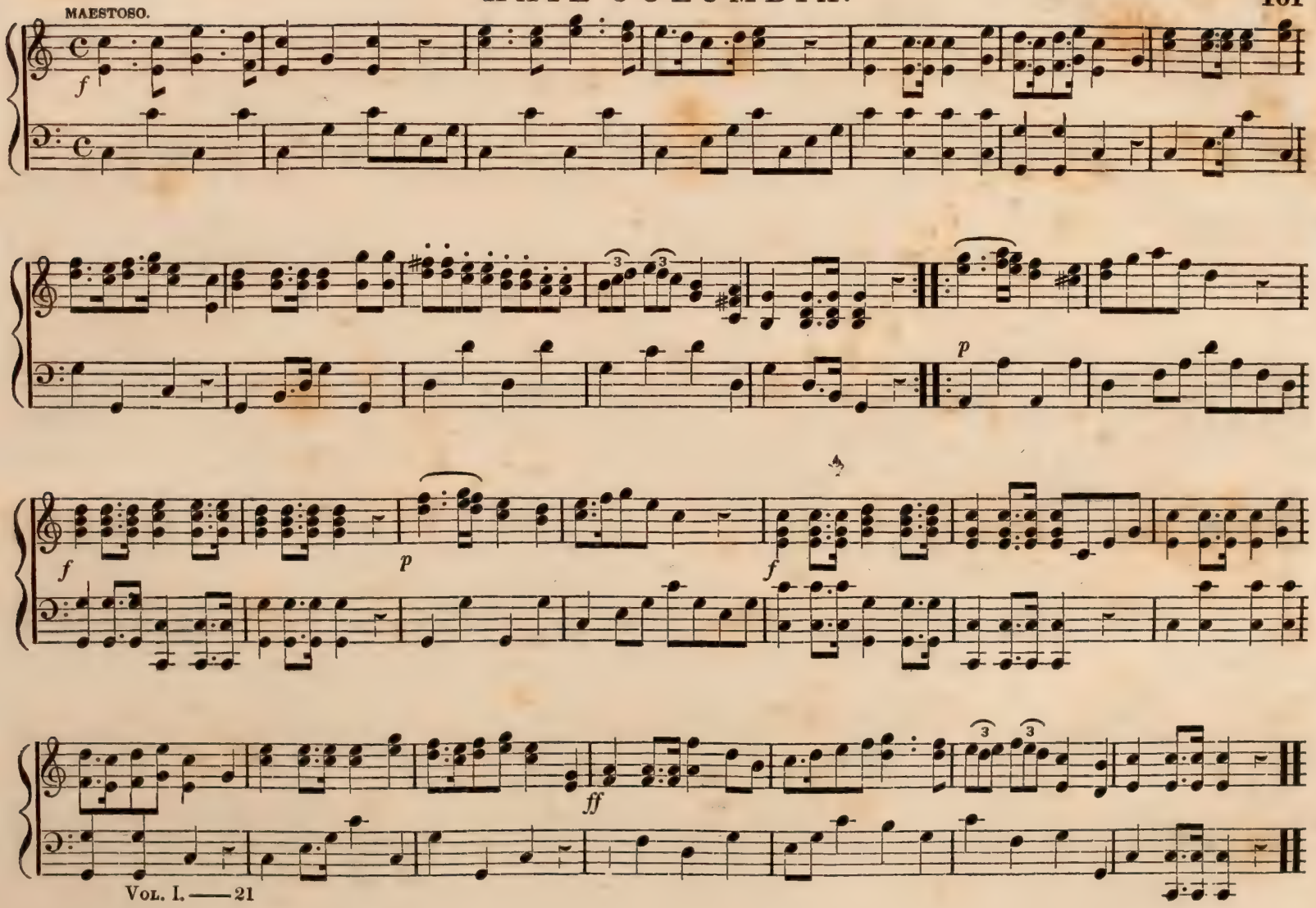
Bellini.




ANDANTE.
p dol.
dim.
ALLEGRO.
p

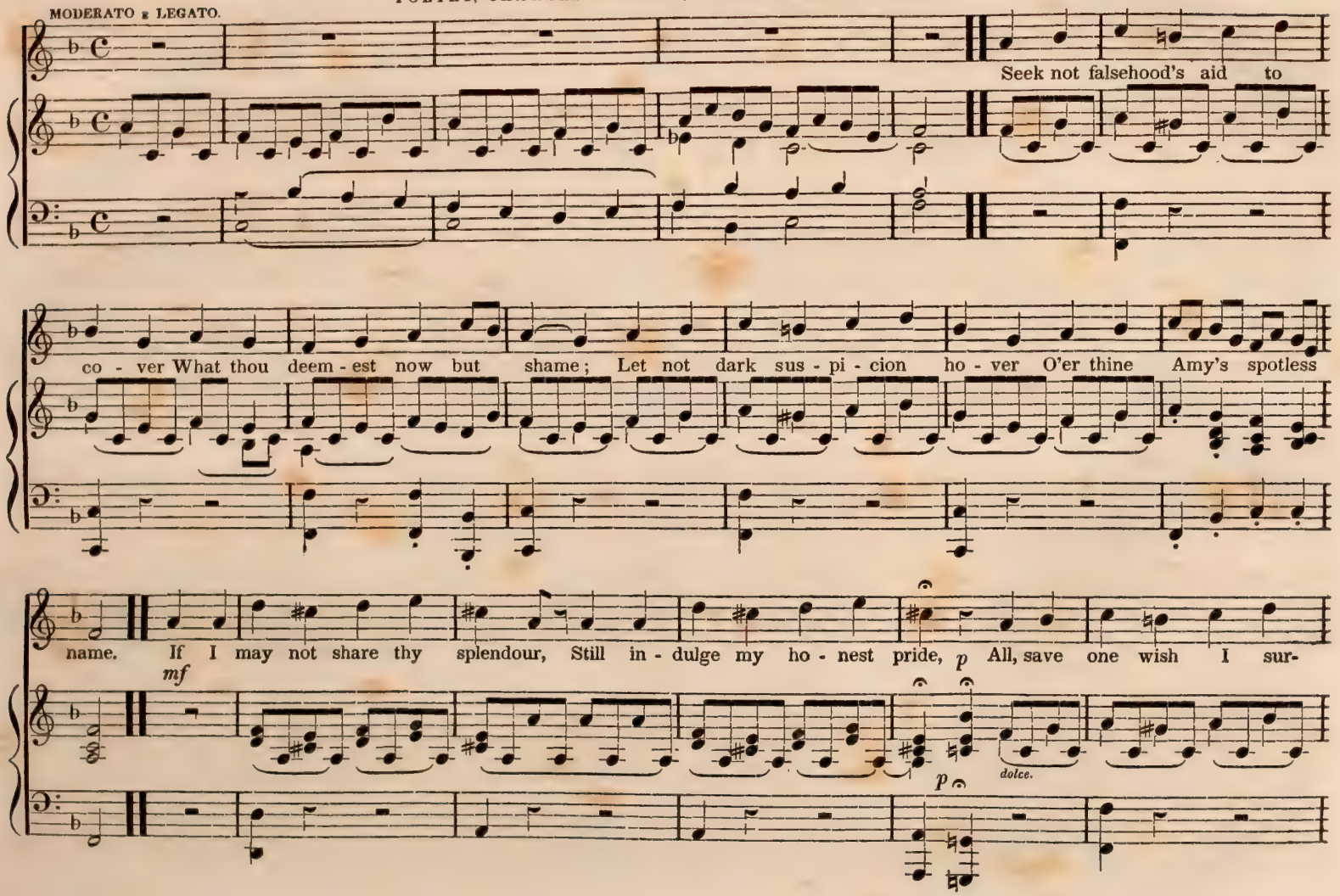

cres.
8va

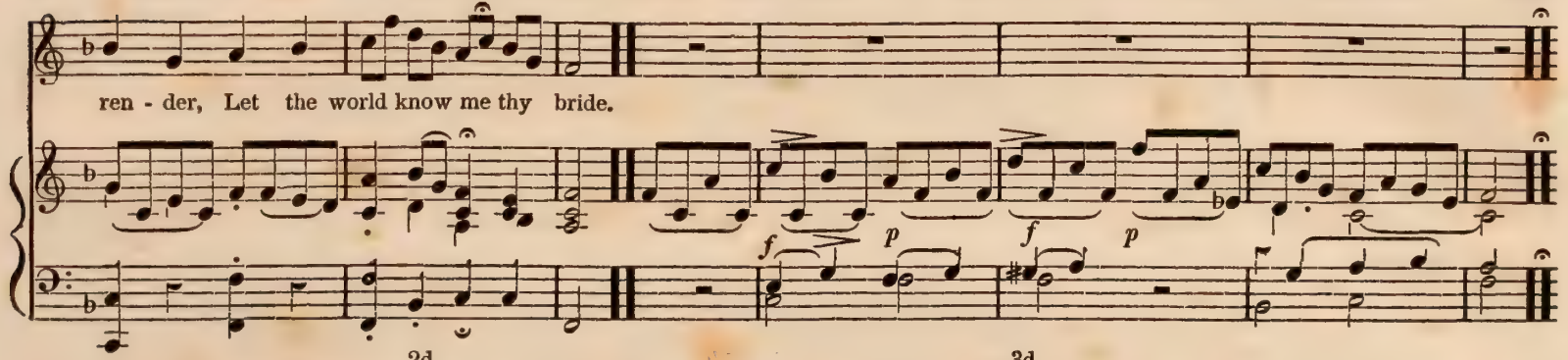

p
cres. assai.
loco
p
cres. assai.
f
8va
loco
cres.
ff


MAESTOSO.
f
p
f
p
f
ff

AMY ROBSART TO THE EARL OF LEICESTER.

POETRY, CHARLES JEFFERY,—ARRANGED BY BISHOP.





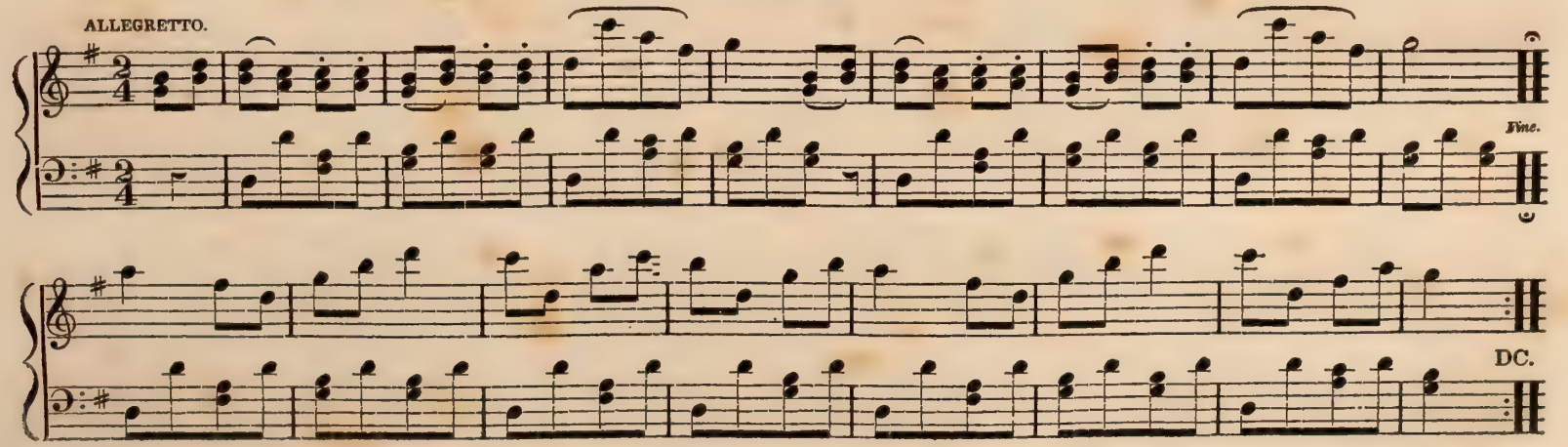
2d.

Thou hast borne a lovely flow'r
From the shade in which 'twas nursed;
O! restore it to its power,
Pure as when thou saw'st it first;
'Tis not for myself I ask it,
But for him whose name I bear,
As the jewel to the casket,
So is fame to woman dear.

3d.

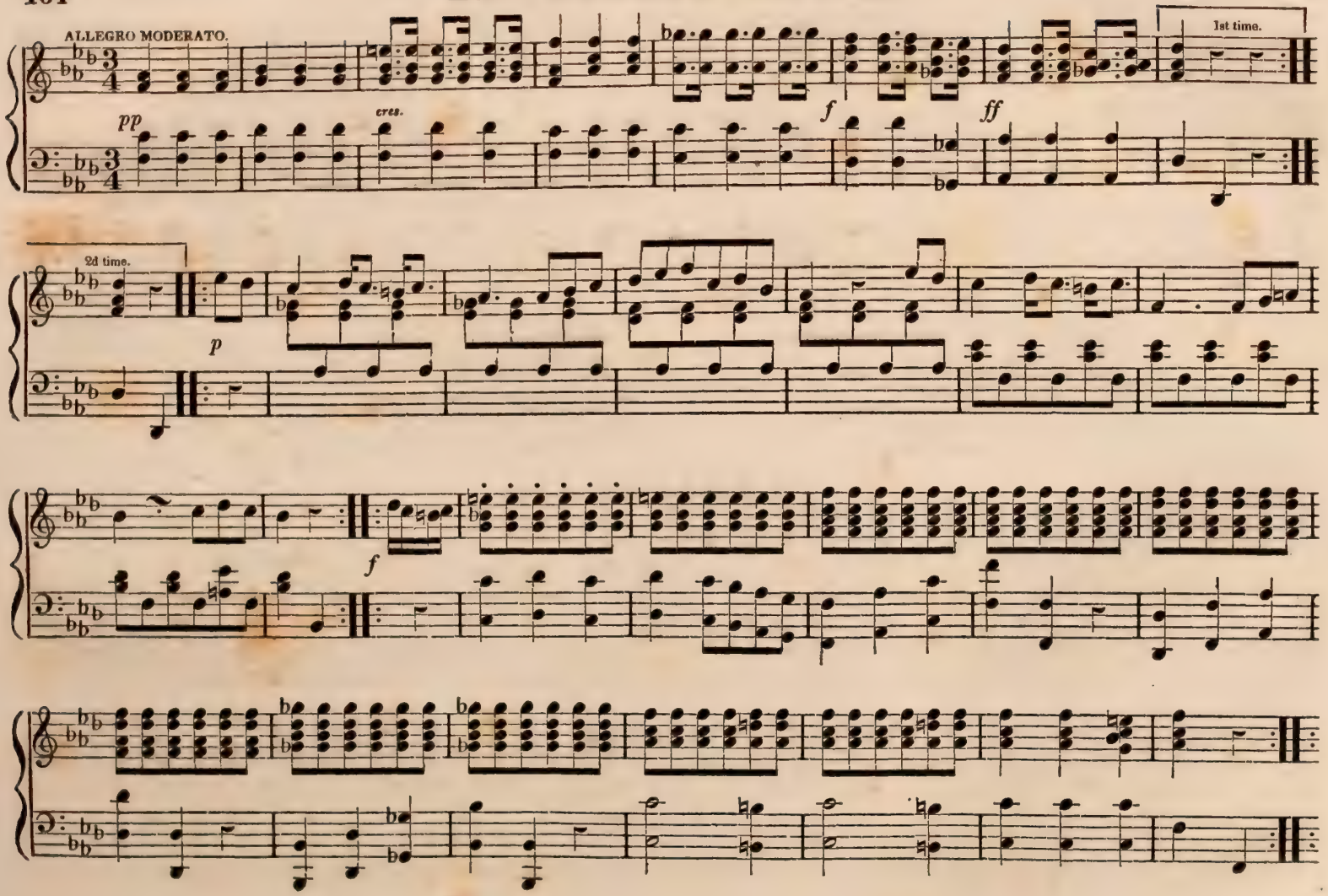
Is not truth the soul of honour?
Shall it then of thee be said
That by falsehood's aid he won her,
And by falsehood, too, betrayed?
If thy heart hath loved me ever,
Grant this one poor wish of mine,
From my bosom do not sever
That which made me worthy thine!

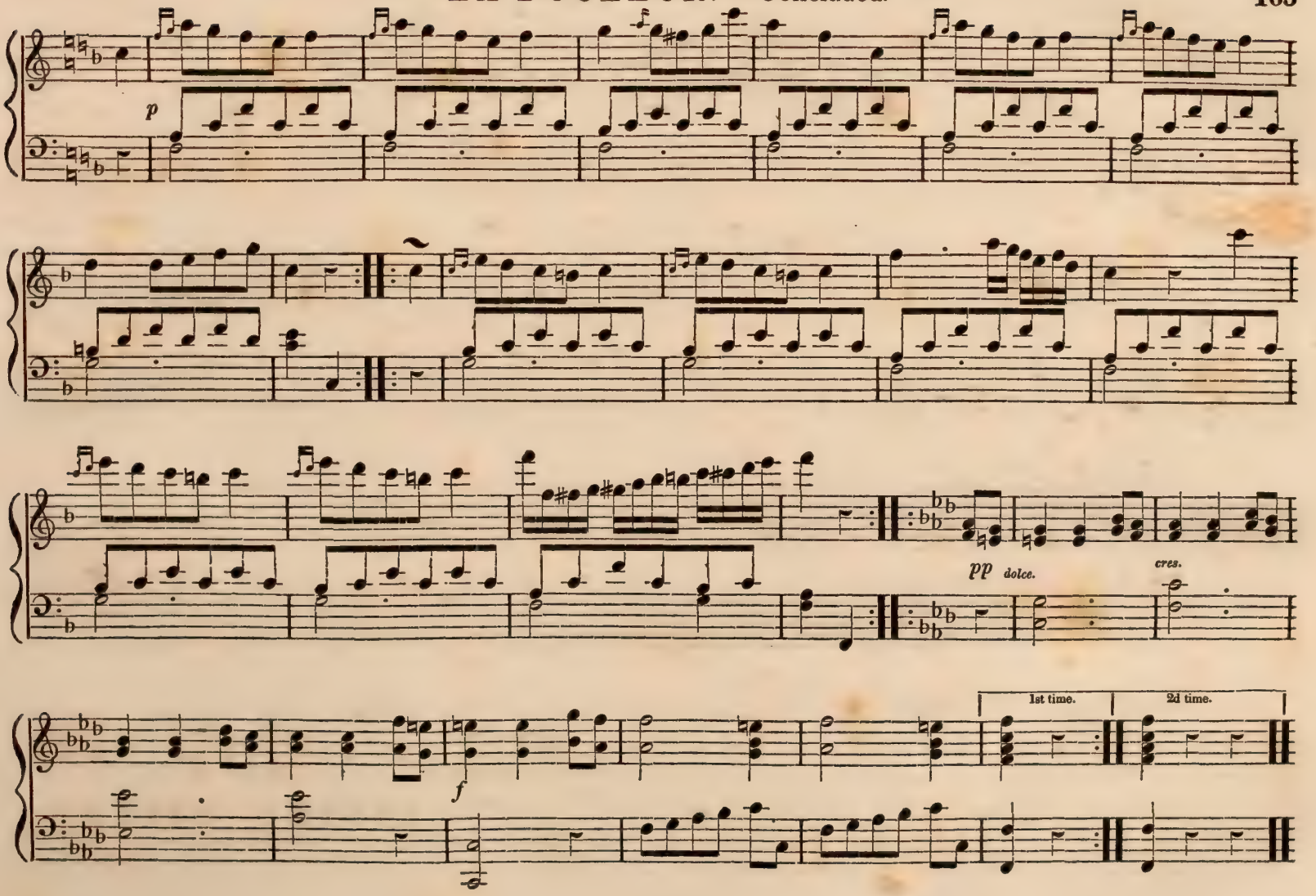
TYROLESE AIR.

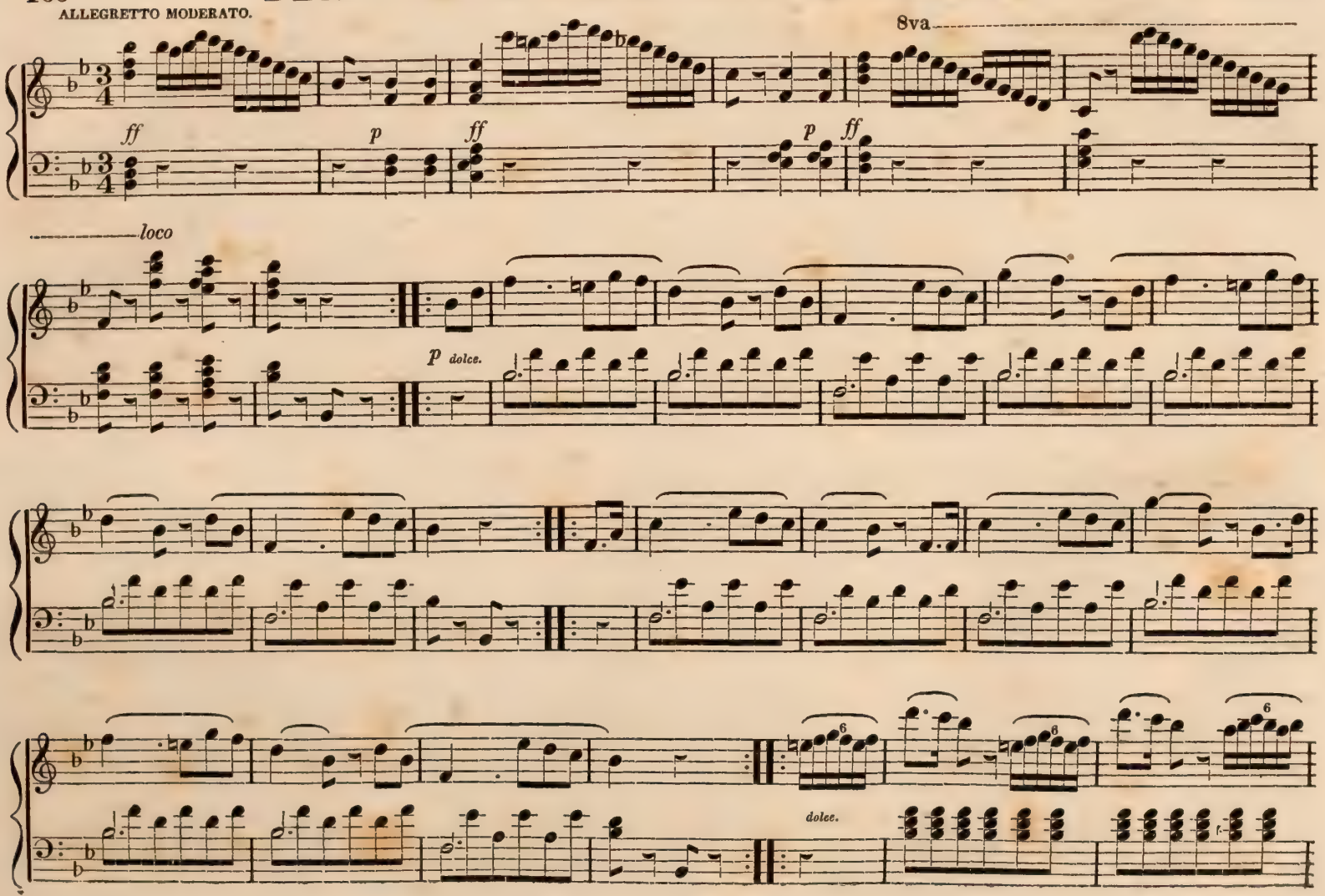


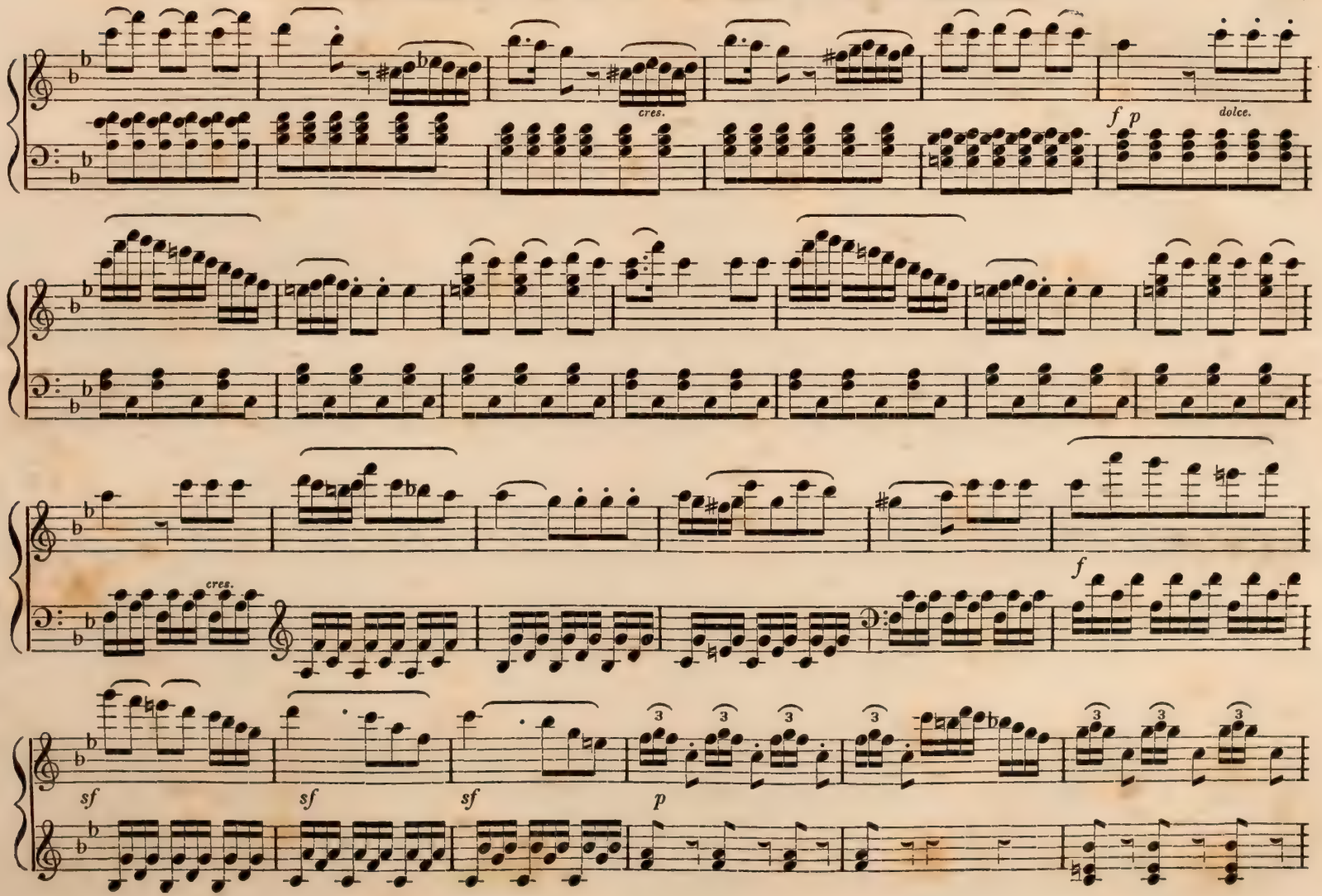
LA DOULEUR.....*A Waltz.*

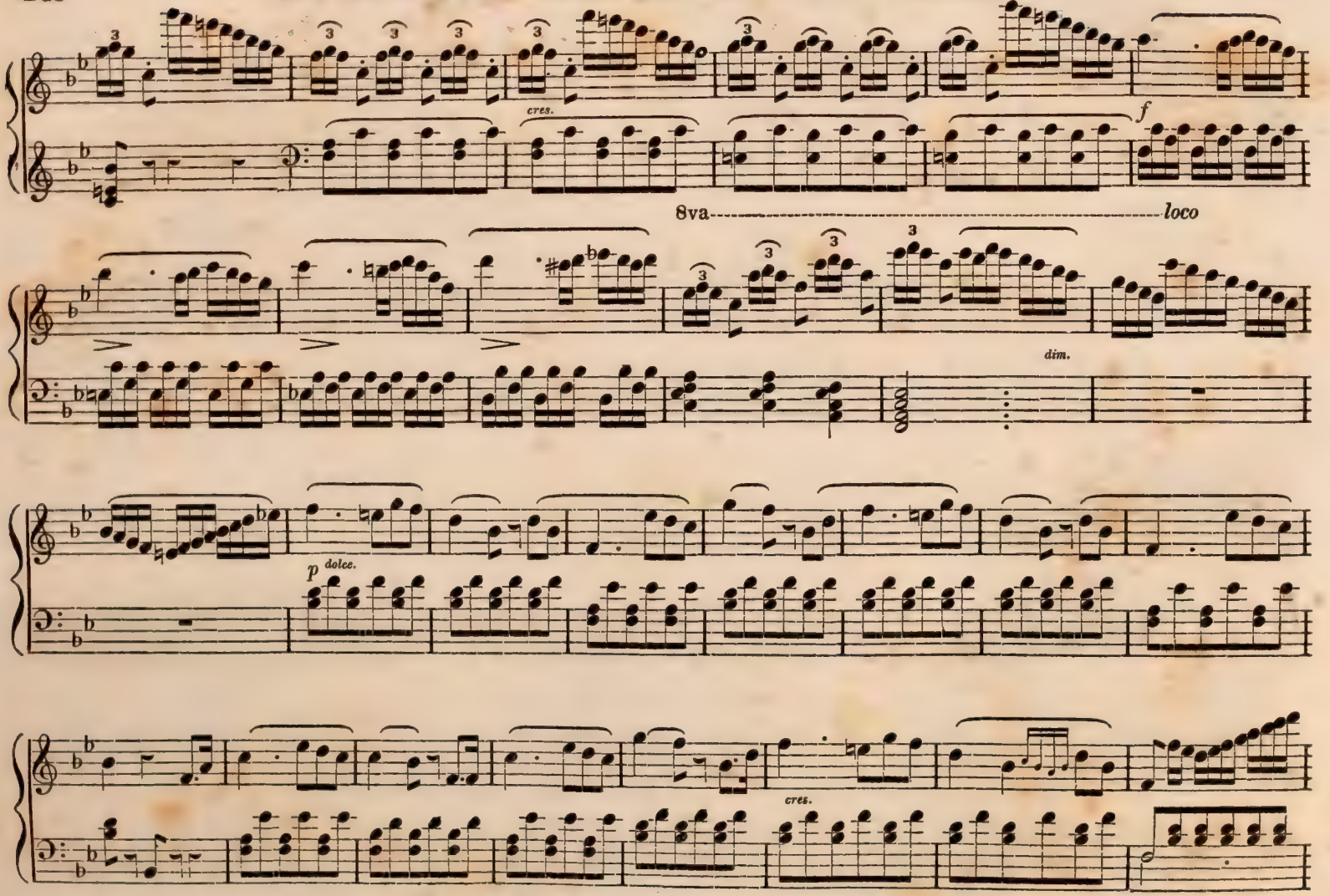
Beethoven.

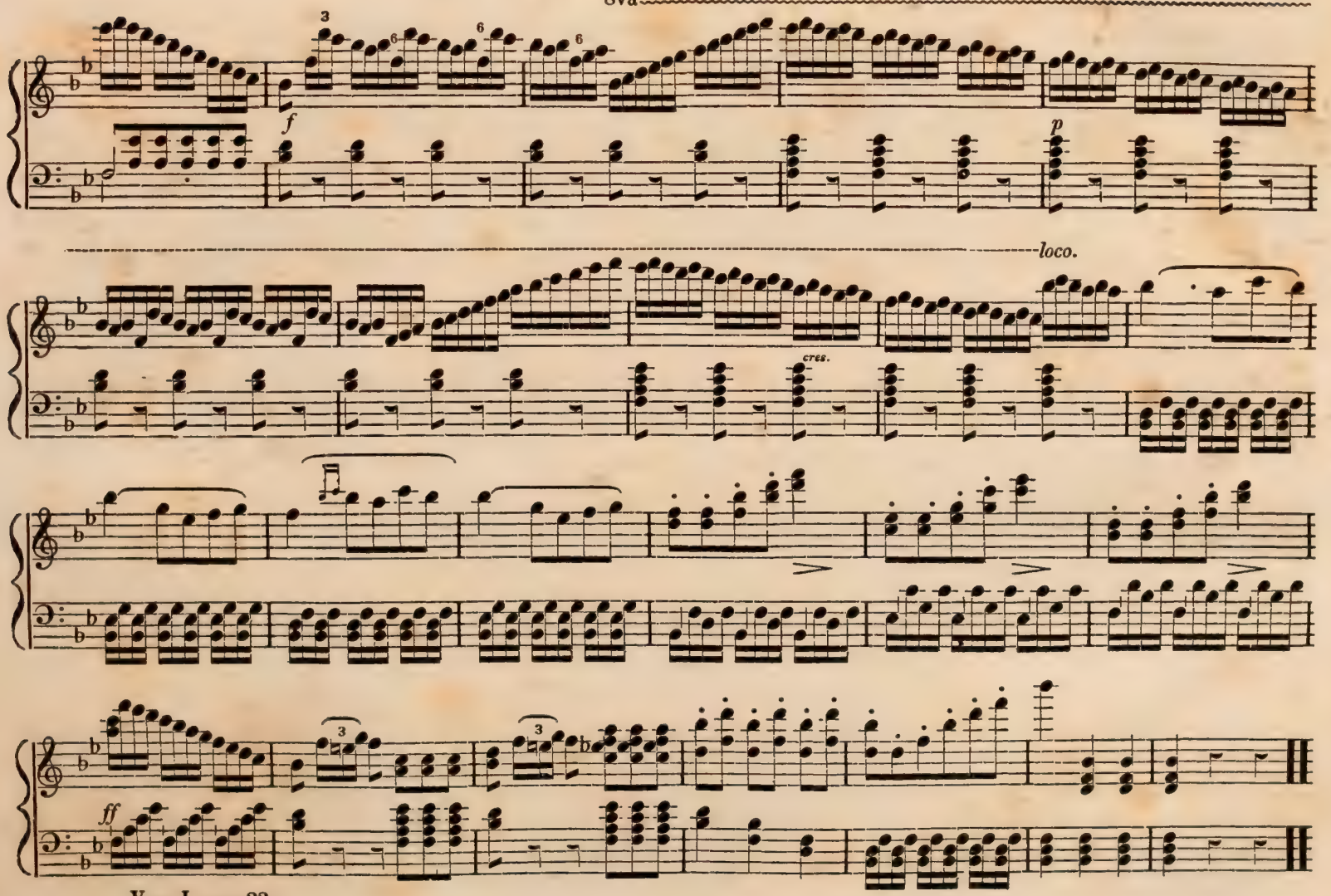



p
pp dolce.
cres.
1st time.
2d time.
f


ALLEGRETTO MODERATO.
8va
ff
p
ff
p
ff
loco
p dolce.
6
6
6
dolce.


cres.
f p
dolce.
cres.
f
sf
sf
sf
p


cres.
f
8va
loco
dim.
p dolce.
cres.


8va
f
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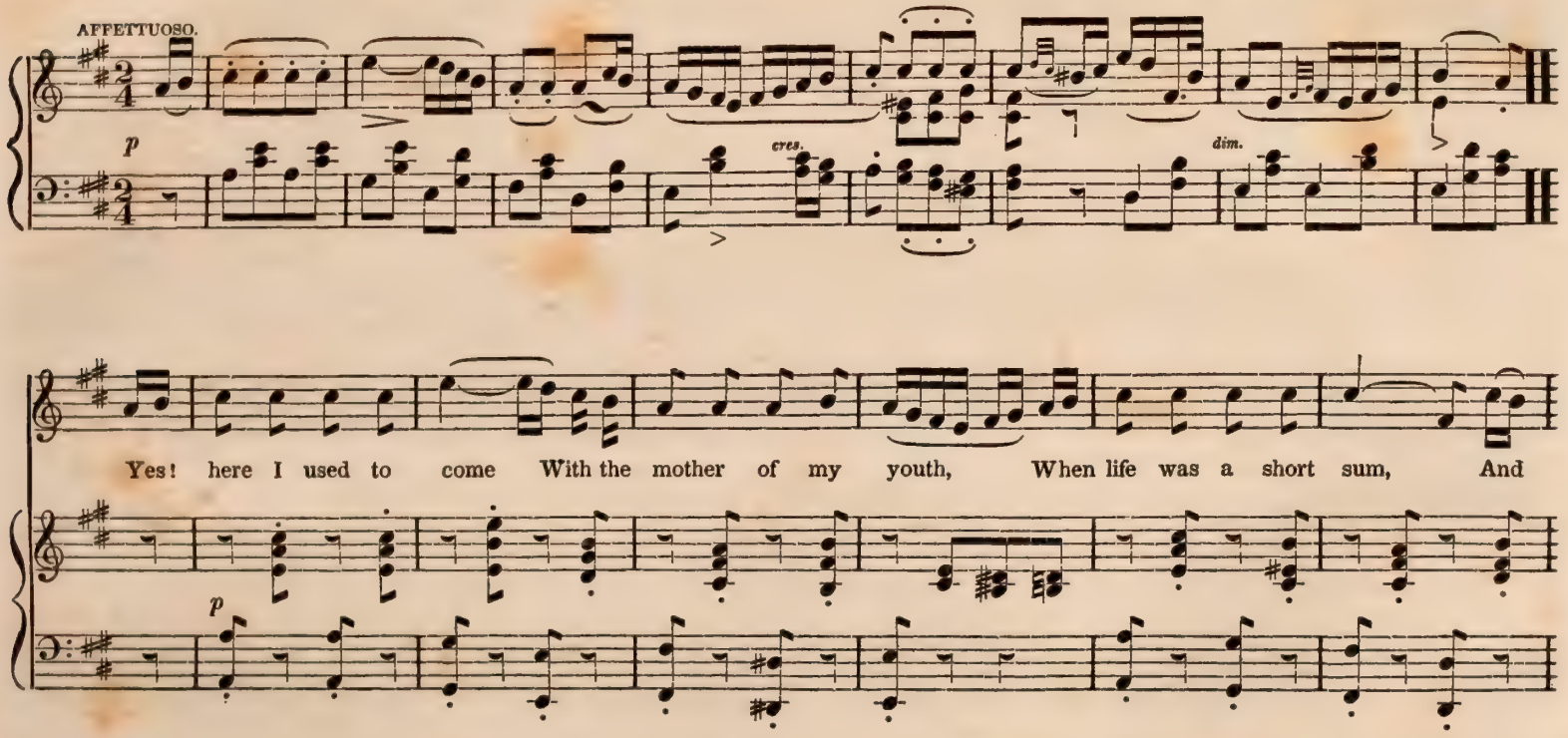
loco.
cres.
ff

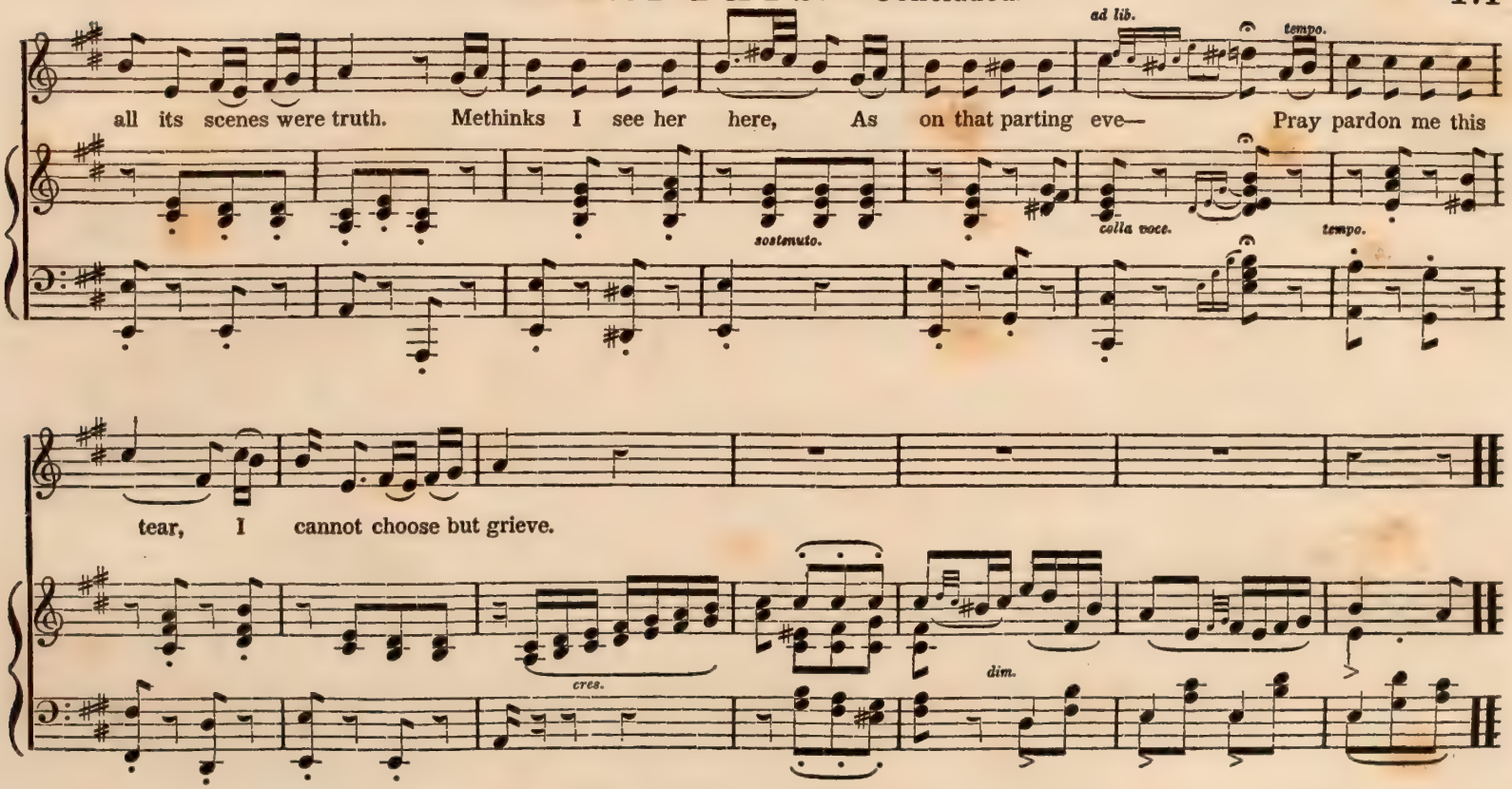
EARLY DAYS.*

WORDS BY CHARLES WEST THOMSON, ESQ., ADAPTED TO A BEAUTIFUL AIR FROM BELLINI'S CELEBRATED OPERA OF IL PIRATA, BY CHARLES JARVIS.



* " Captain Lord Frederick Fitzclarence, (son of the celebrated Mrs. Jordan) who was on this occasion (the King's visit to the theatre) in attendance upon his royal father, called me out of the green-room, and, with a considerable degree of excitement, said, ' Bunn, I have not been behind the scenes of this theatre since the last evening my dear mother performed here, and ' (here his lordship took me by the arm, walked down the long passage on that side of the house, and kicked open the dressing-room door at the end of it) ' that is the room in which she used to dress. I came with her almost every night, long, long before I wore these gewgaws,' (pointing to his uniform and its decorations) ' excuse my emotion,' (passing his hand over his eyes) ' I could not help it, and, to tell you the truth, I could not resist being here this evening, but I never mean to come again. I was happier then than, with all the enjoyments of life, I have ever been since.' * * * * * * * * * * * * *

What are all the pomps and vanities of this world of strife, when placed in comparison with the pure feelings of early life ' unmixed with baser matter ?'



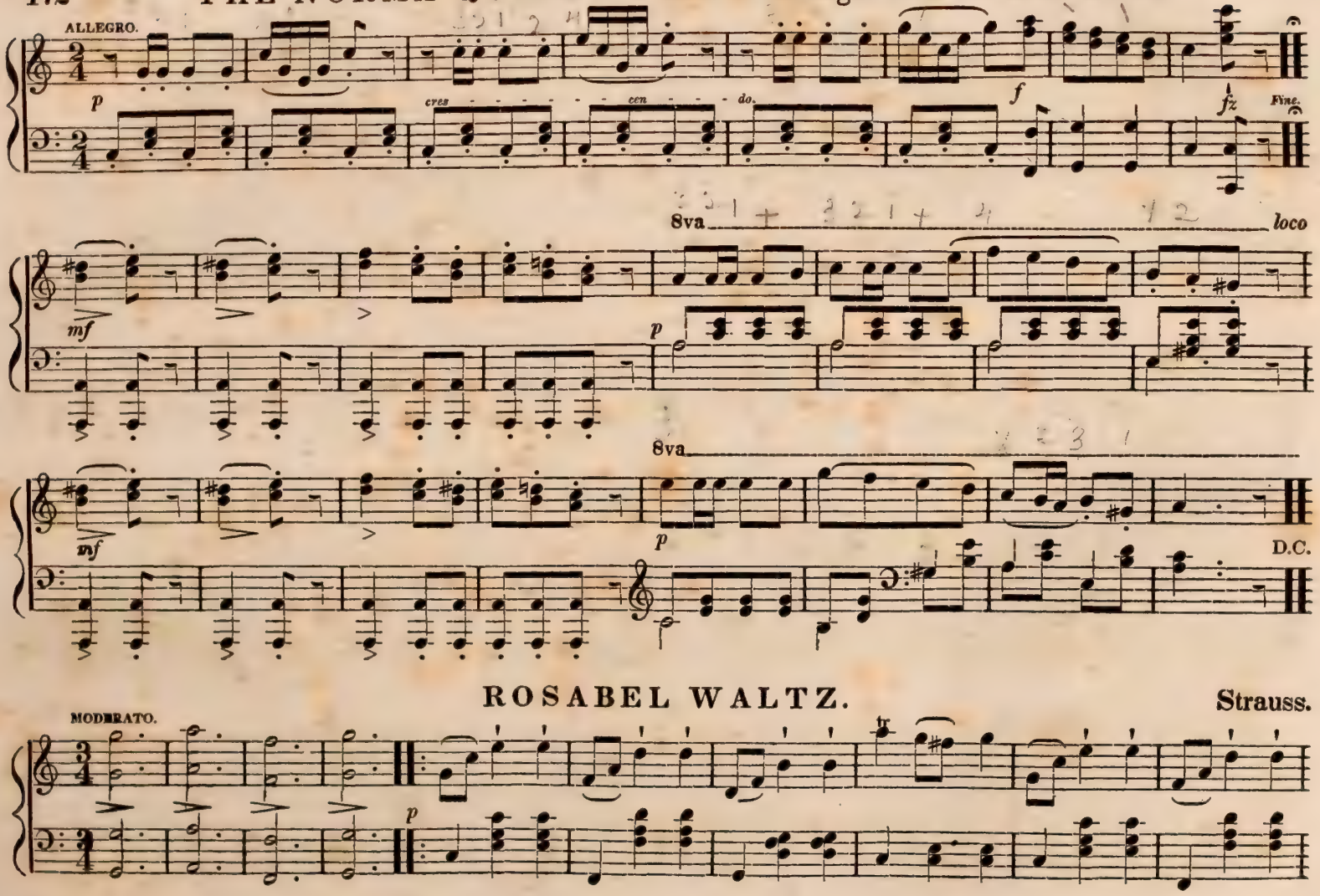
2.

I came to look once more
On the spot she used to grace—
I can see by yonder door
Her sweet and smiling face:
That memory is too bright,
It fills my breast with pain—
I've wander'd here to-night,
But must not come again.

3.

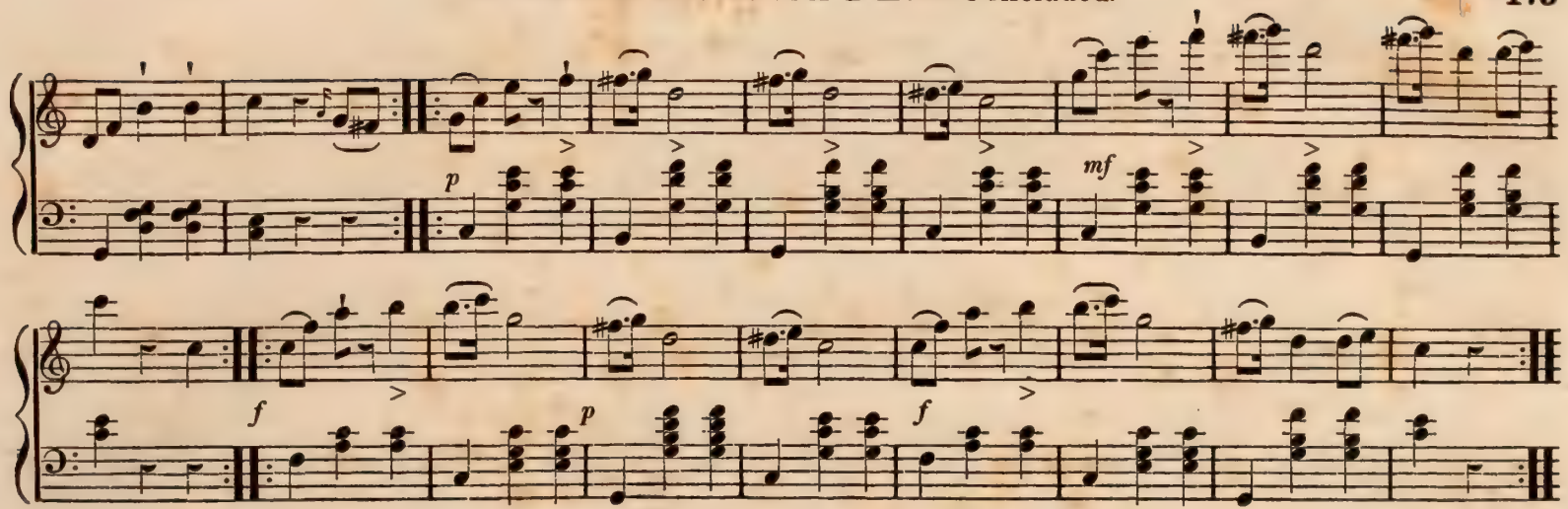
Life's joys are round me now,
My path is fair and gay;
Renown has deck'd my brow,
And pleasure strew'd my way:
But I was happier far
In those young, careless hours,
Than later moments are,
'Mid fortune's golden showers.

THE NORMA QUICK-STEP.... Arranged from the Battle Chorus.



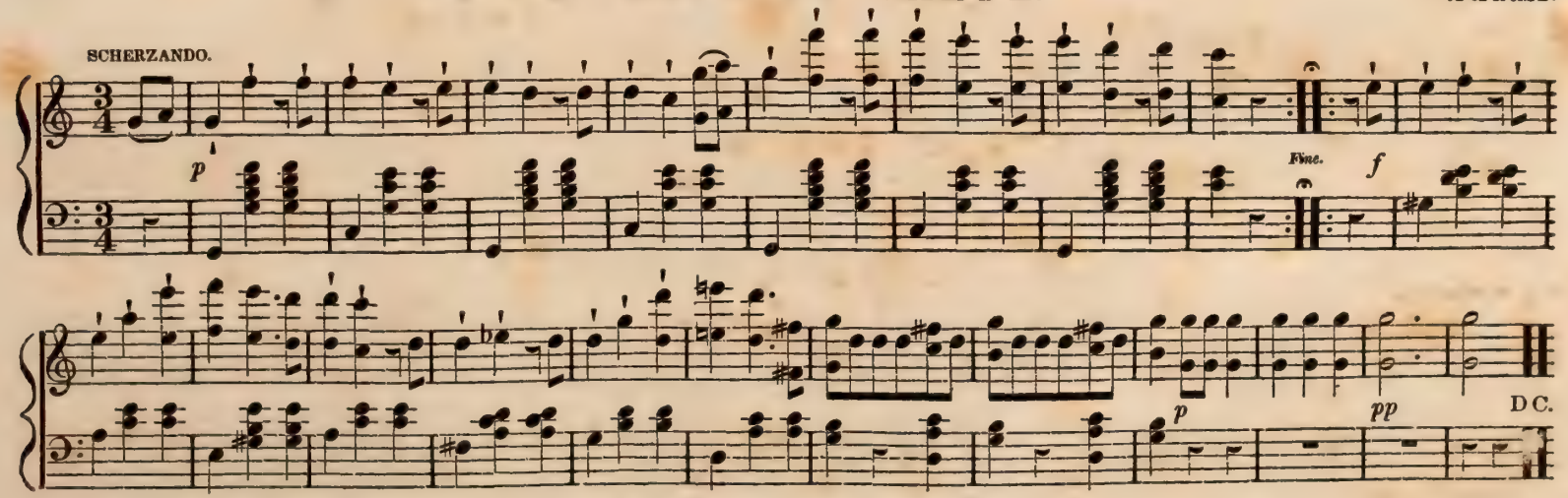
ROSABEL WALTZ.

Strauss.

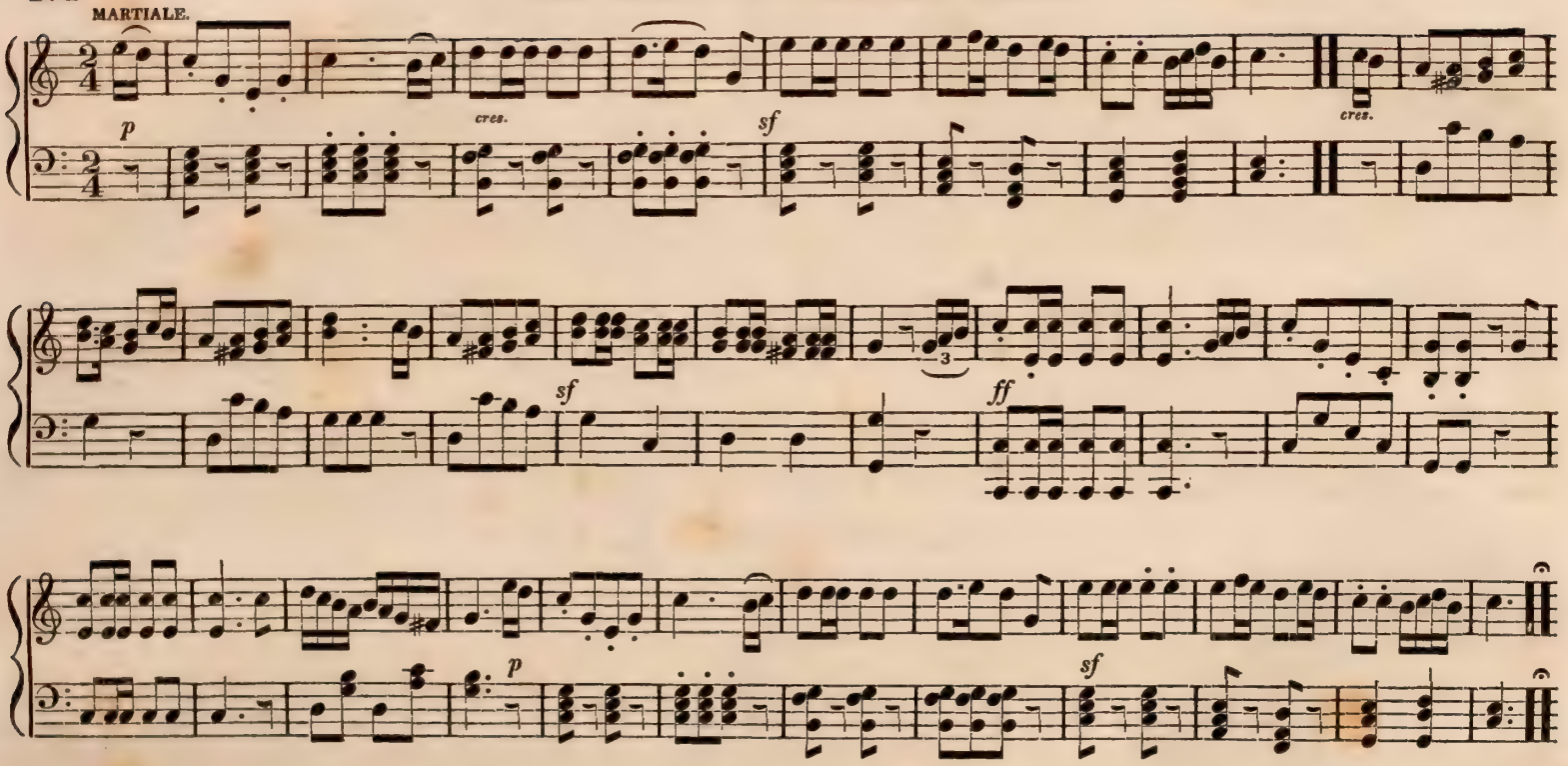


JOSEPHINE WALTZ.

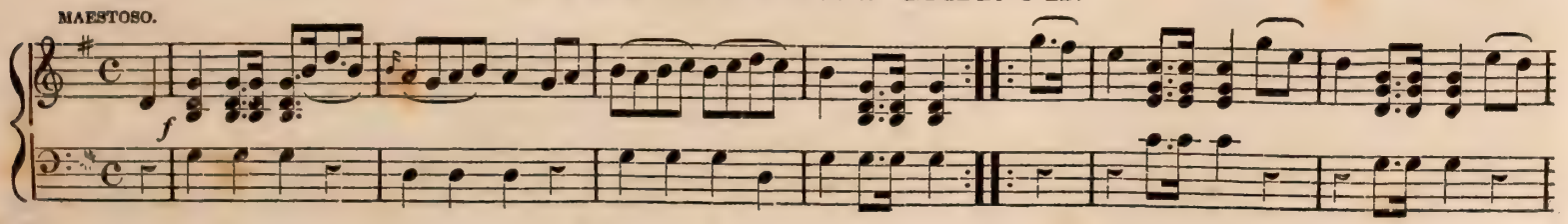
Strauss.

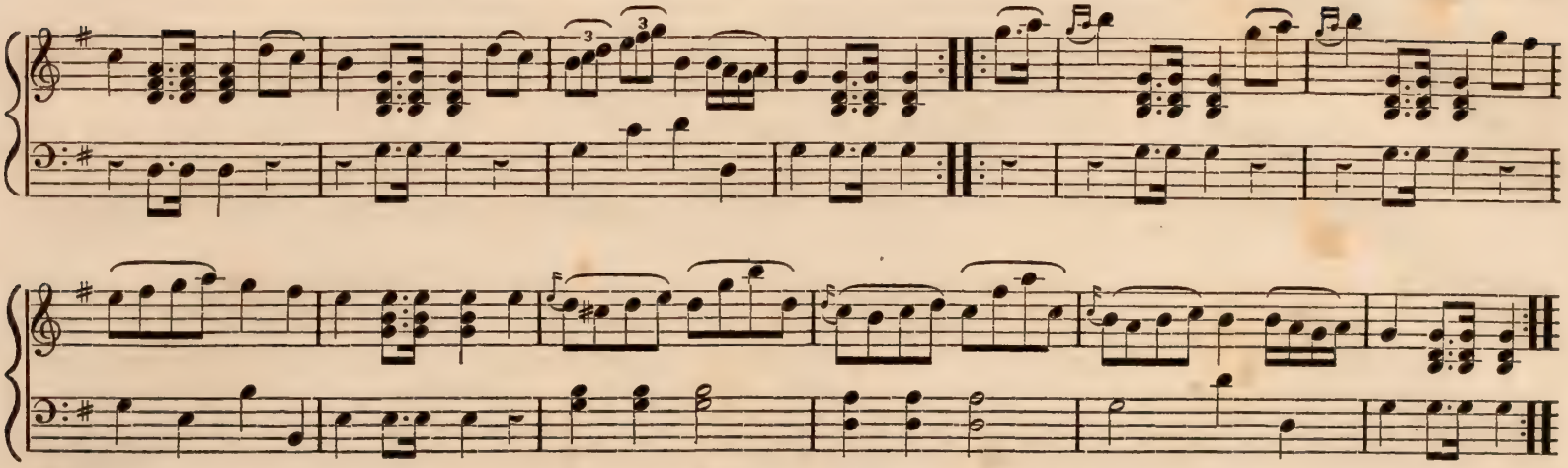


LE PETIT TAMBOUR.



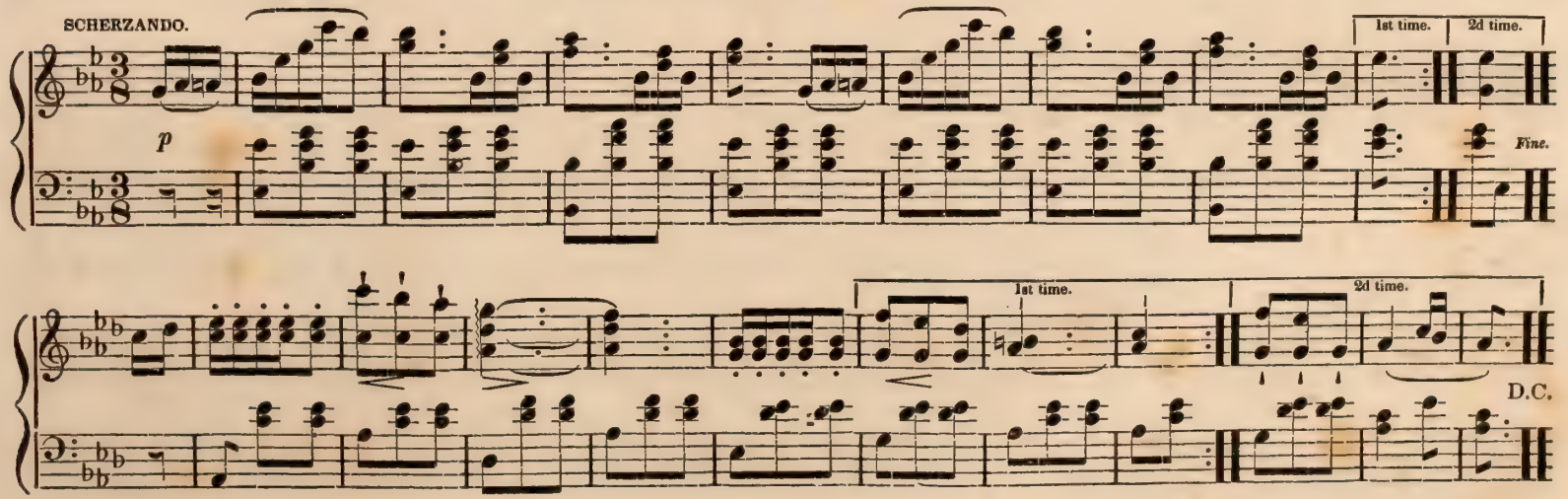
WASHINGTON'S MARCH.





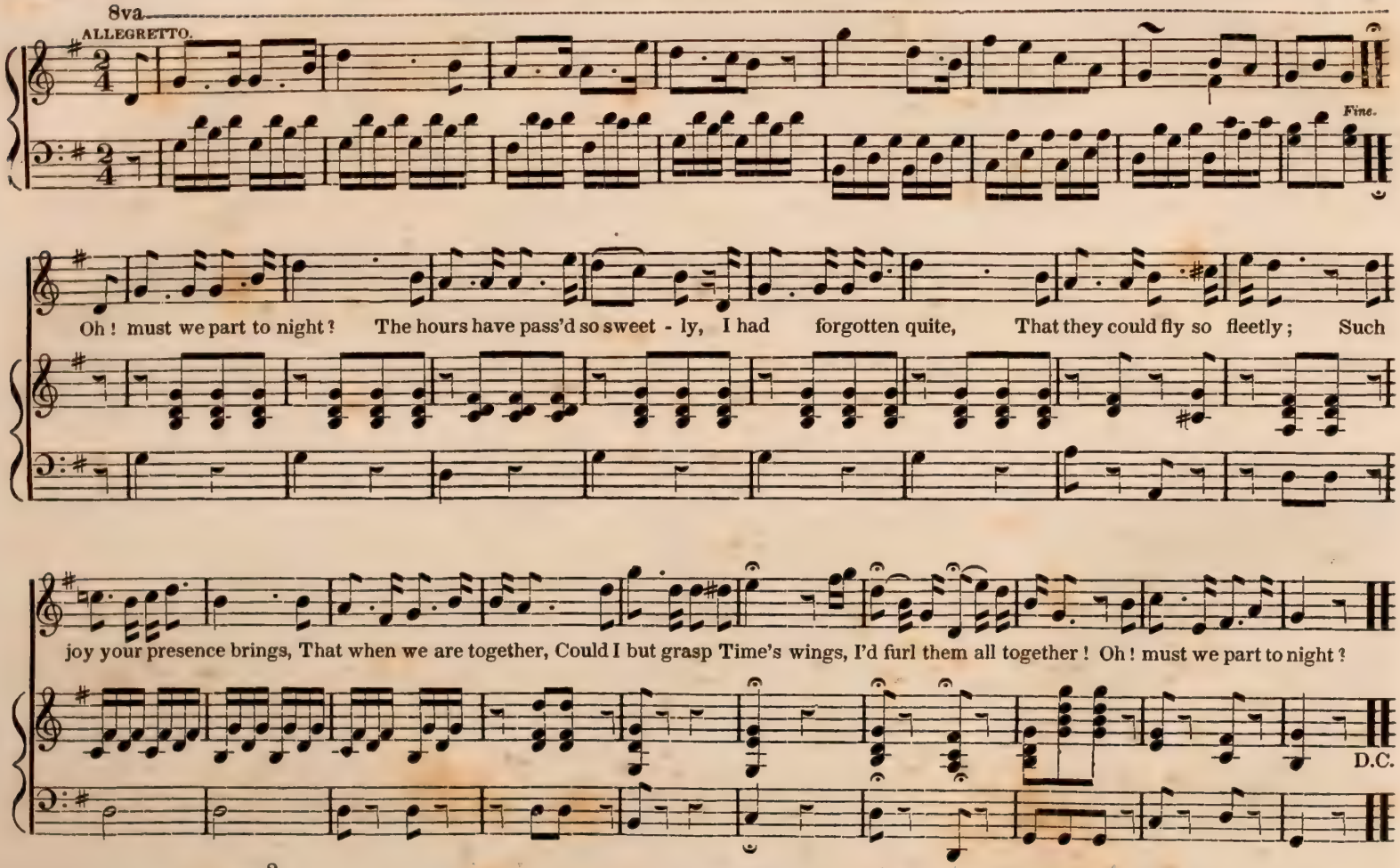
ROCHESTER WALTZ.

E. L. Walker.



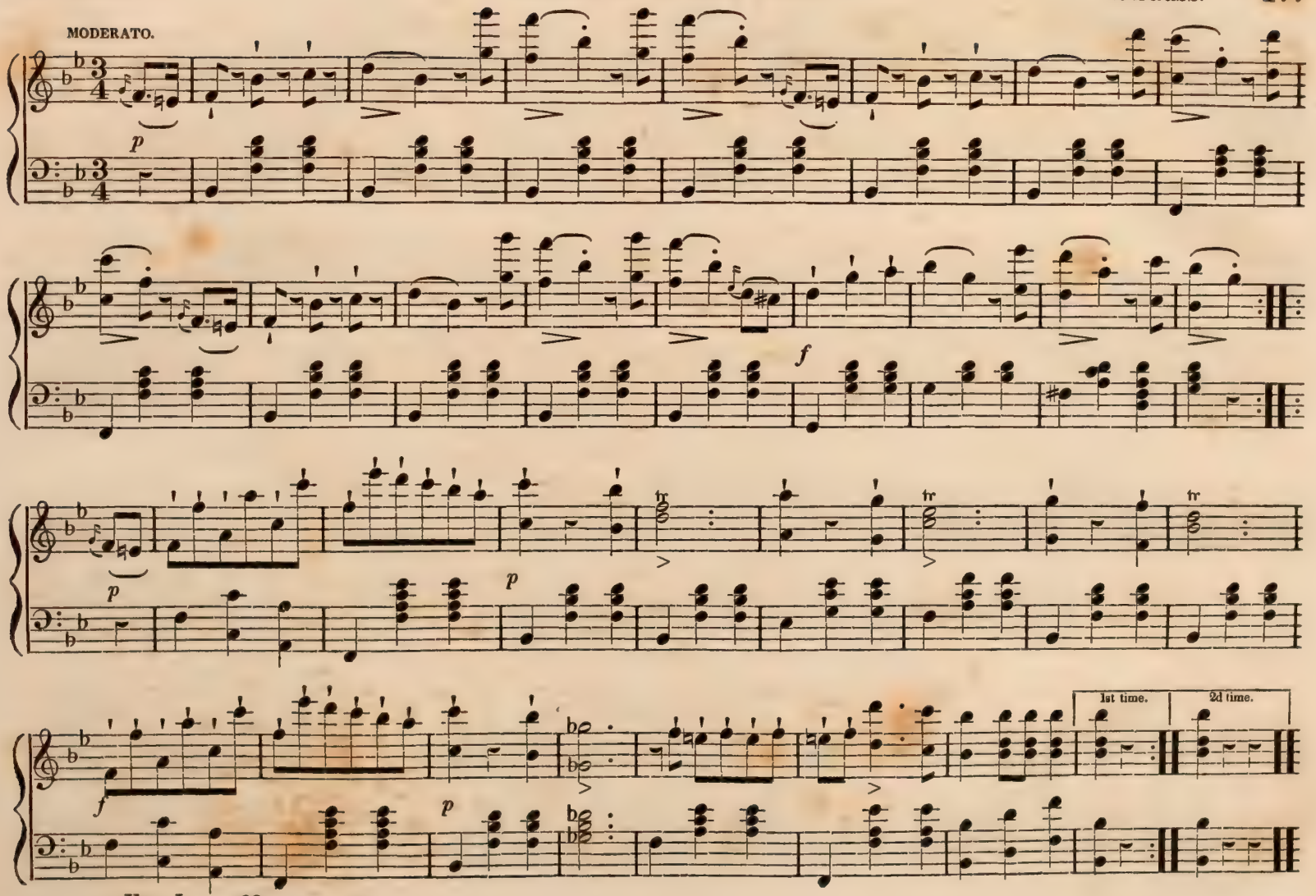
OH! MUST WE PART TO NIGHT.

David Lee.



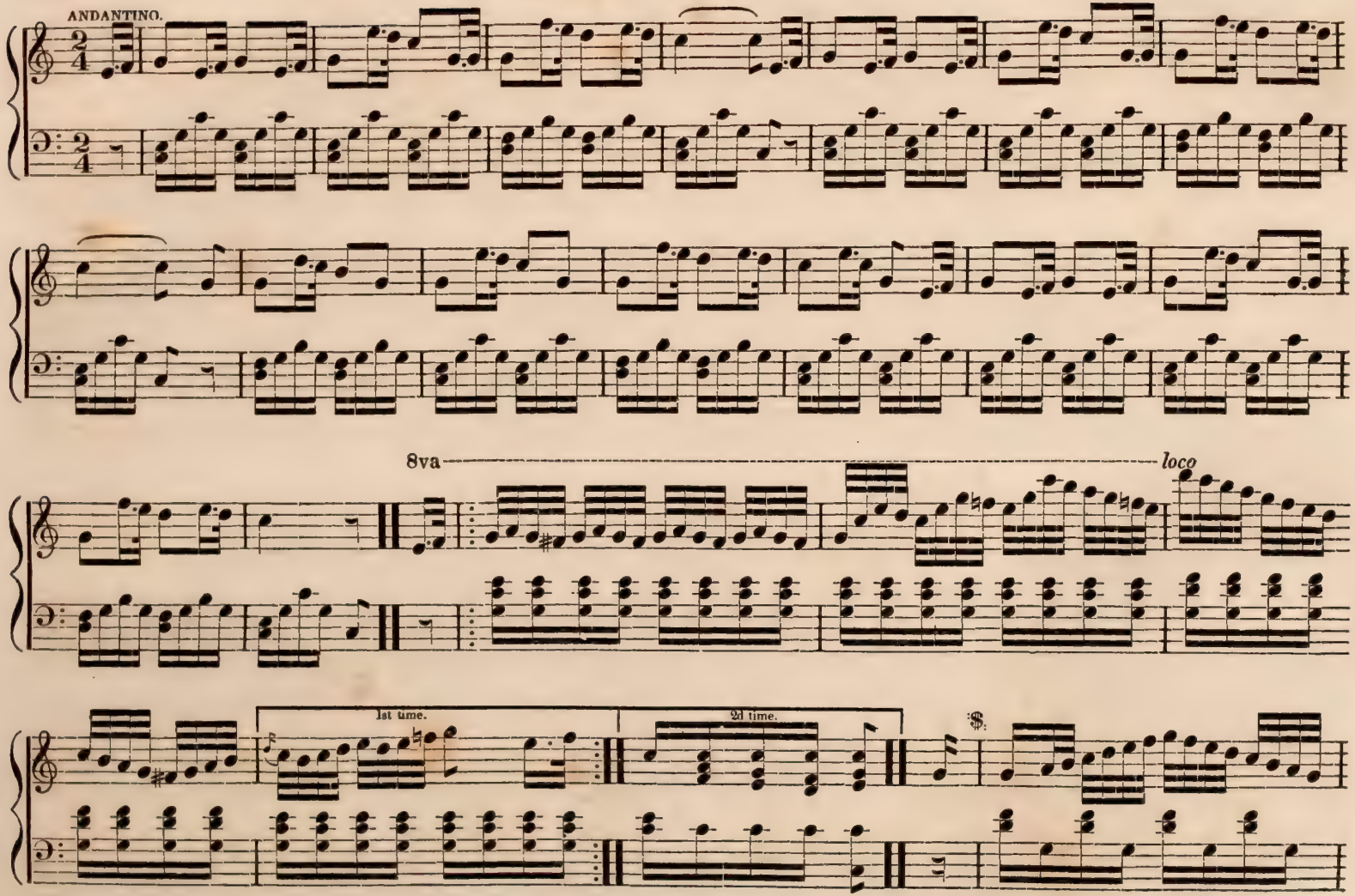
2

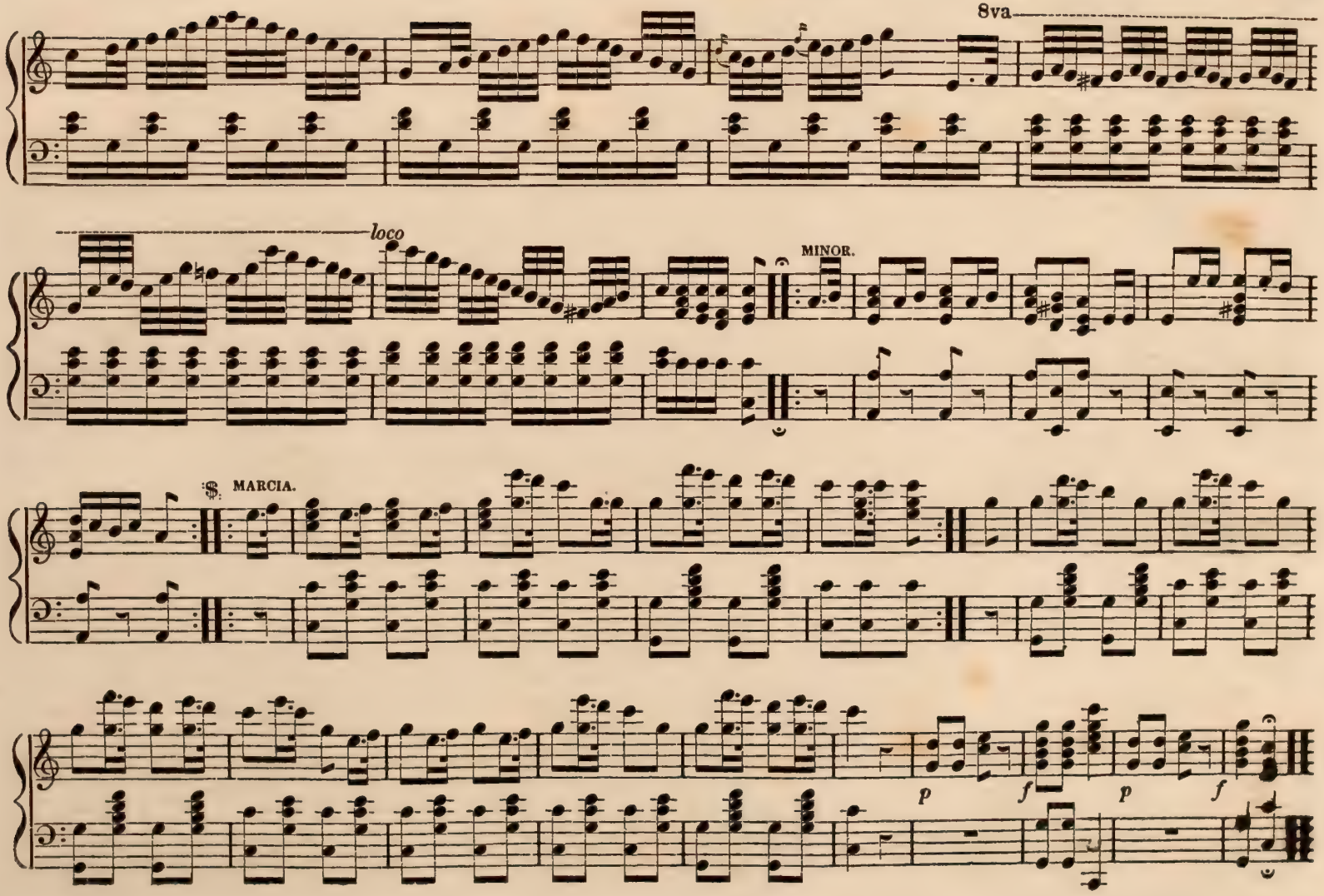
We cannot part to night,
When all is joy around us,
When both our hearts are light,
And mirth and love surround us;
If I must say "Farewell,"
That word of care and sorrow,
Break not to night the spell,
Oh! let it be to-morrow,
We cannot part to night!


MODERATO.
1st time.
2d time.

SWISS BOY, VARIED.

R. Schroeder.



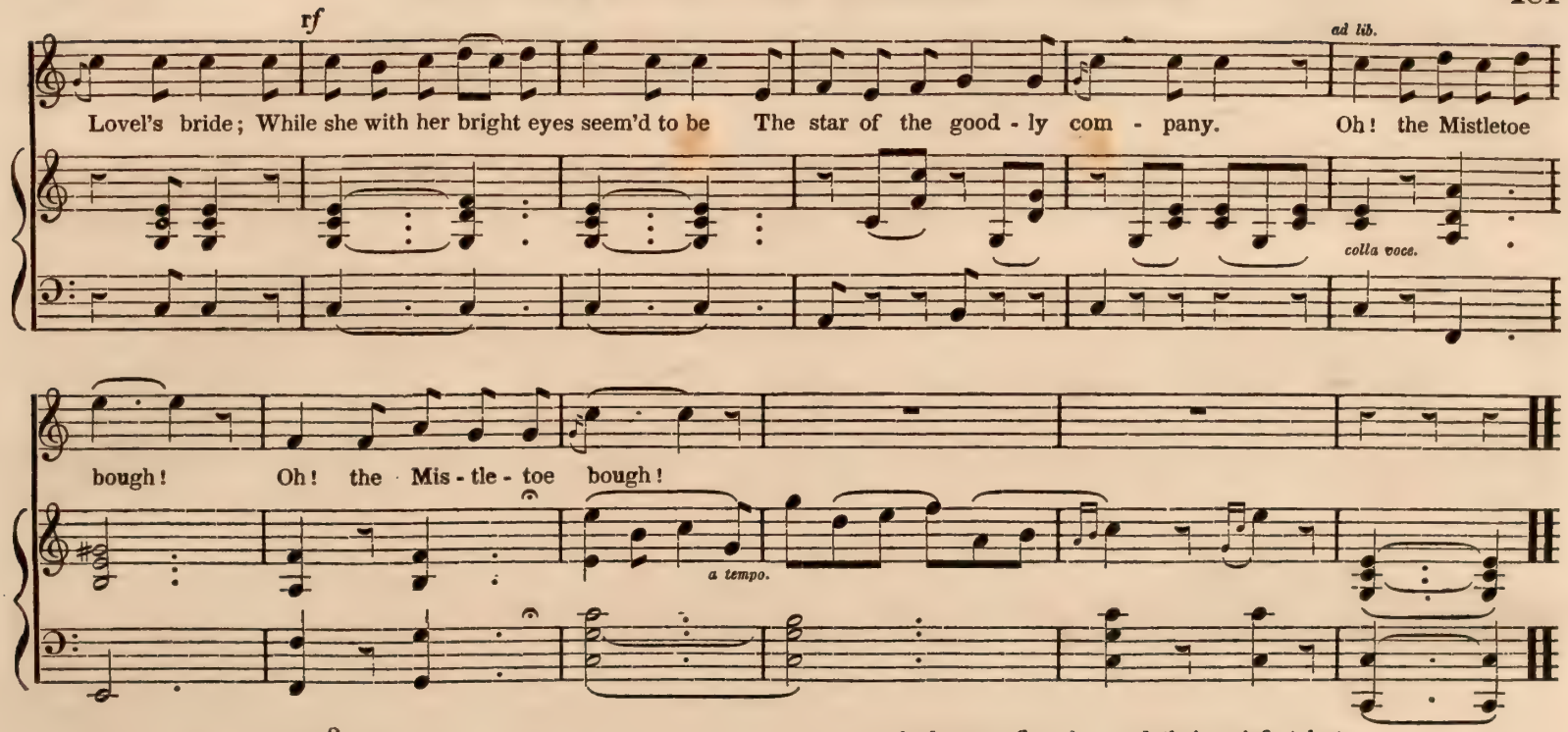

8va
loco
MINOR.
§. MARCIA.
p
f
p
f

THE MISTLETOE BOUGH.... *A Ballad.*

Henry R. Bishop.

MODERATO e EXPRESSIVO.

The Mis - tle -toe hung in the cas - tle hall, The hol - ly branch shone on the old oak wall; And the baron's re - tain - ers were blithe and gay, And keep - ing their Christmas ho - li - day; The ba - ron be - held with a fa - ther's pride, His beau-ti-ful child, young



2.

"I'm weary of dancing now," she cried;
"Here tarry a moment—I'll hide—I'll hide!
And, Lovel, be sure thou 'rt the first to trace
The clue to my secret lurking-place."
Away she ran, and her friends began
Each tower to search, and each nook to scan;
And young Lovel cried, "oh! where dost thou hide!
I'm lonesome without thee, my own dear bride."
Oh! the Mistletoe, &c.

3.

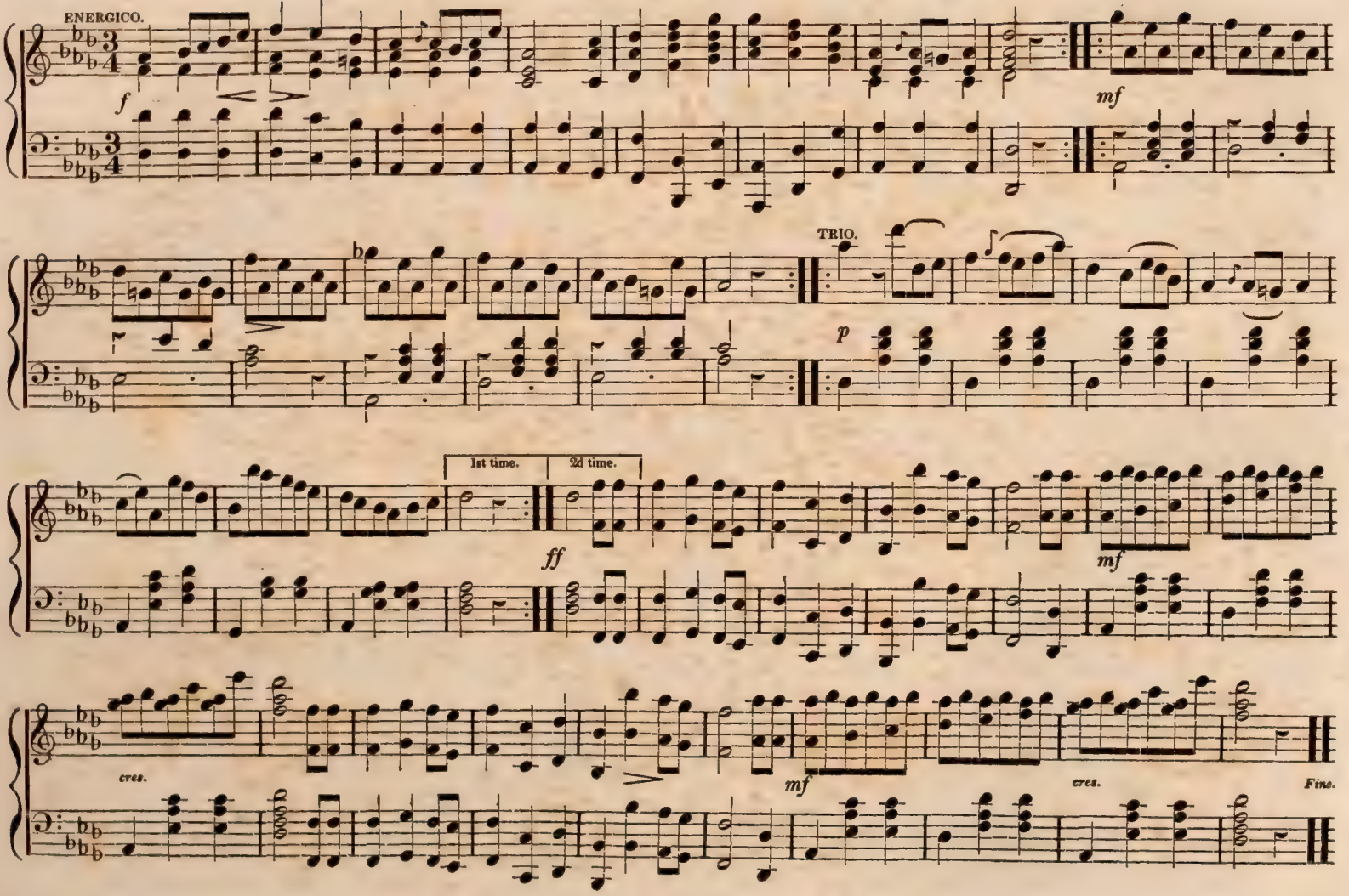
They sought her that night! and they sought next day!
And they sought her in vain, when a week pass'd away!
In the highest—the lowest—the loneliest spot
Young Lovel sought wildly—but found her not.
And years flew by, and their grief at last
Was told as a sorrowful tale long past;
And when Lovel appear'd, the children cried,
"See! the old man weeps for his fairy bride."
Oh! the Mistletoe, &c.

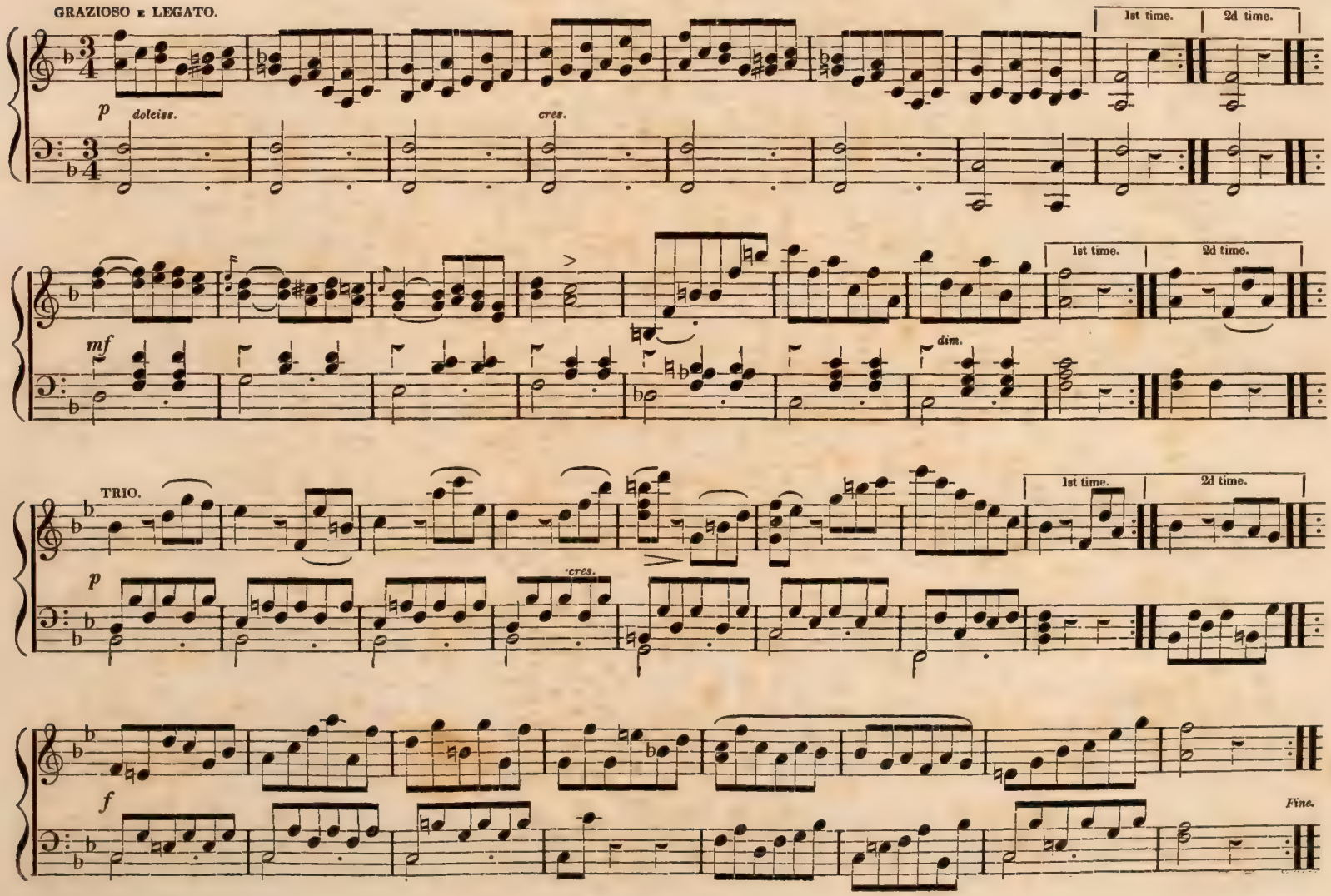
4.

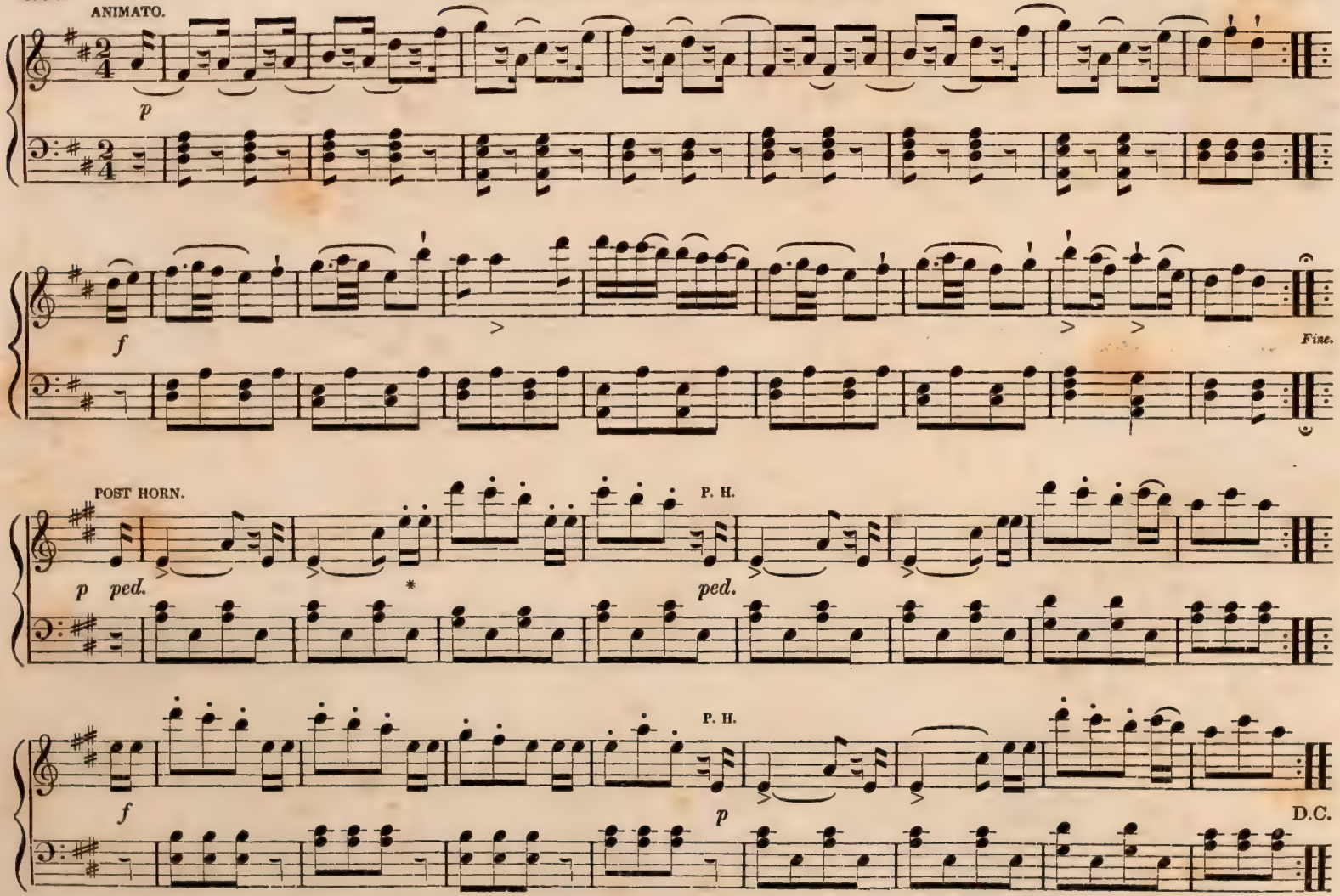
At length an oak chest, that had long lain hid,
Was found in the castle—They raised the lid—
And a skeleton form lay mouldering there,
In the bridal wreath of the lady fair!
Oh! sad was her fate! in sportive jest
She hid from her lord in the old oak chest—
It closed with a spring!—and her bridal bloom
Lay withering there in a living tomb.
Oh! the Mistletoe, &c.

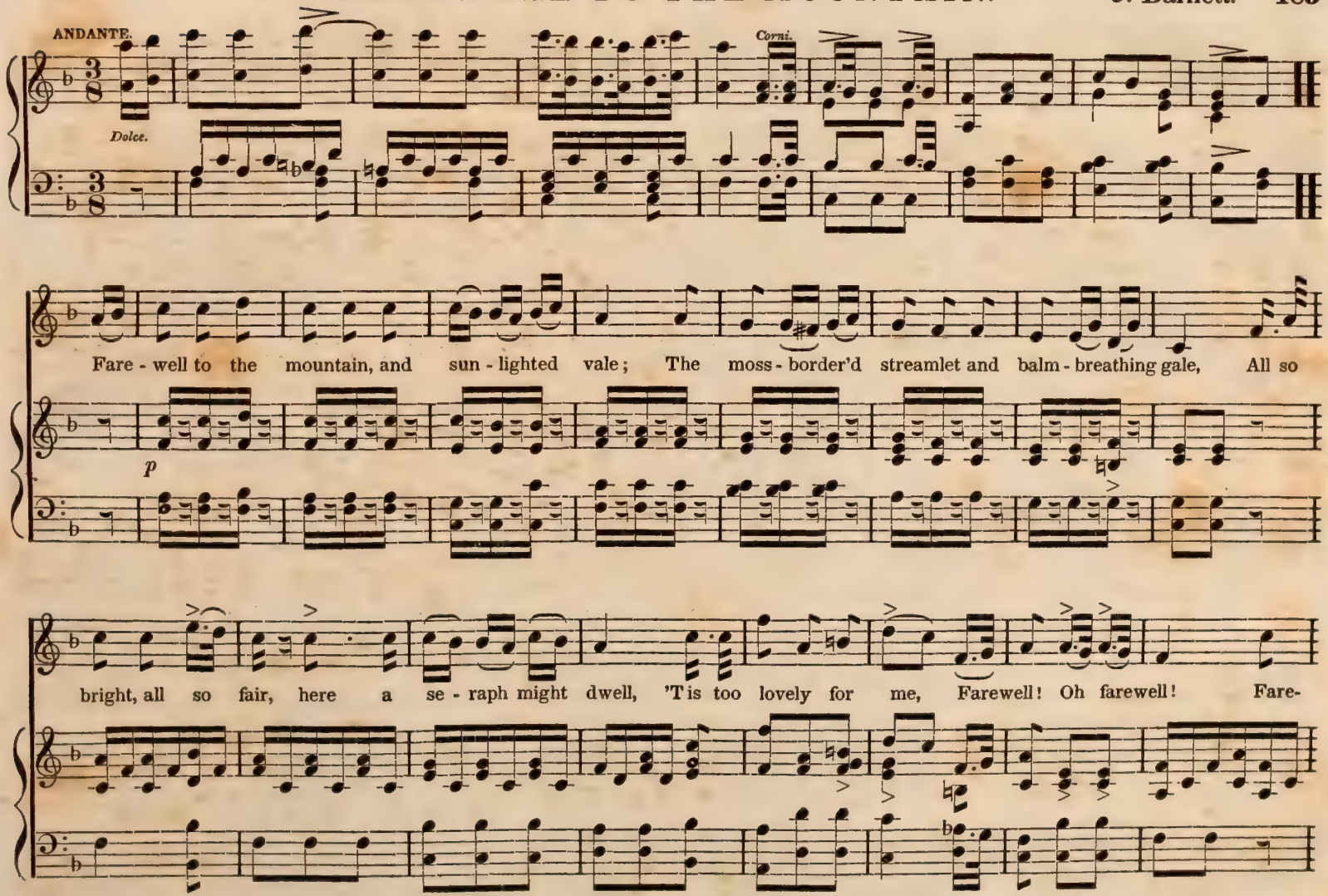
LE DÉLIRE.....*A Waltz.*

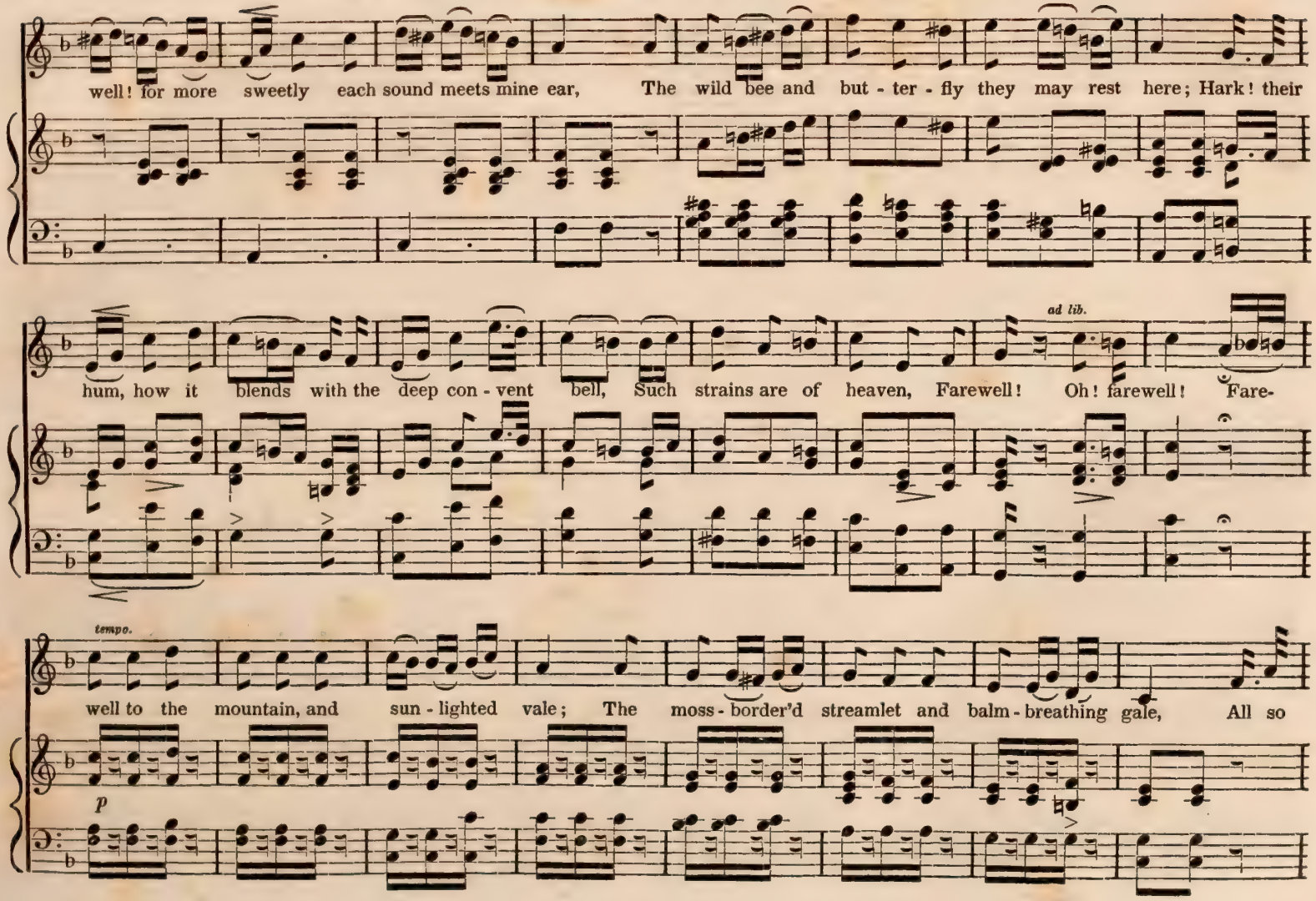
Beethoven.

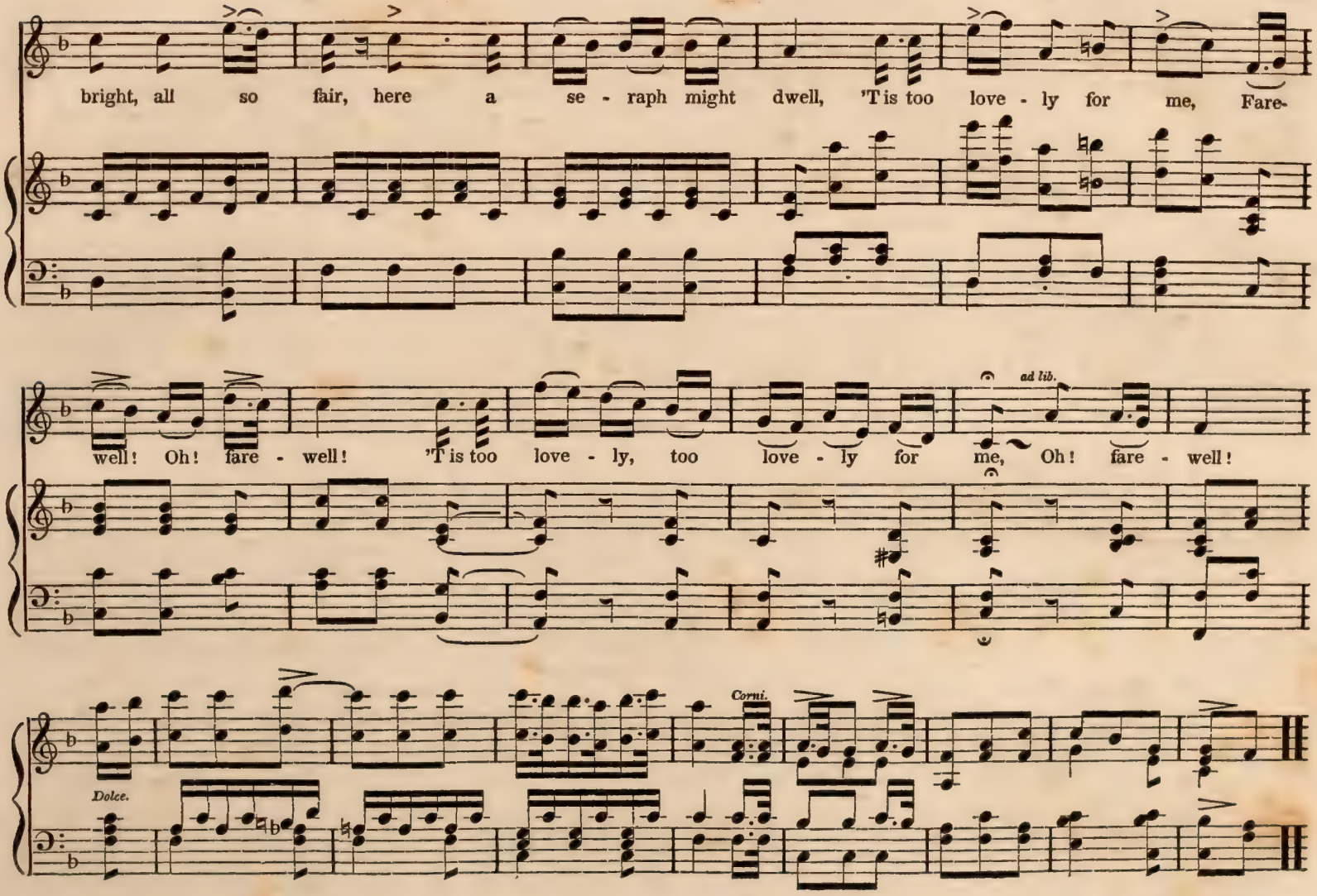



GRAZIOSO E LEGATO.
p
dolciss.
cres.
1st time.
2d time.
mf
dim.
TRIO.
f
Fine.


ANIMATO.
p
f
Fine.
POST HORN.
p ped.
*
P. H.
ped.
P. H.
f
p
D.C.

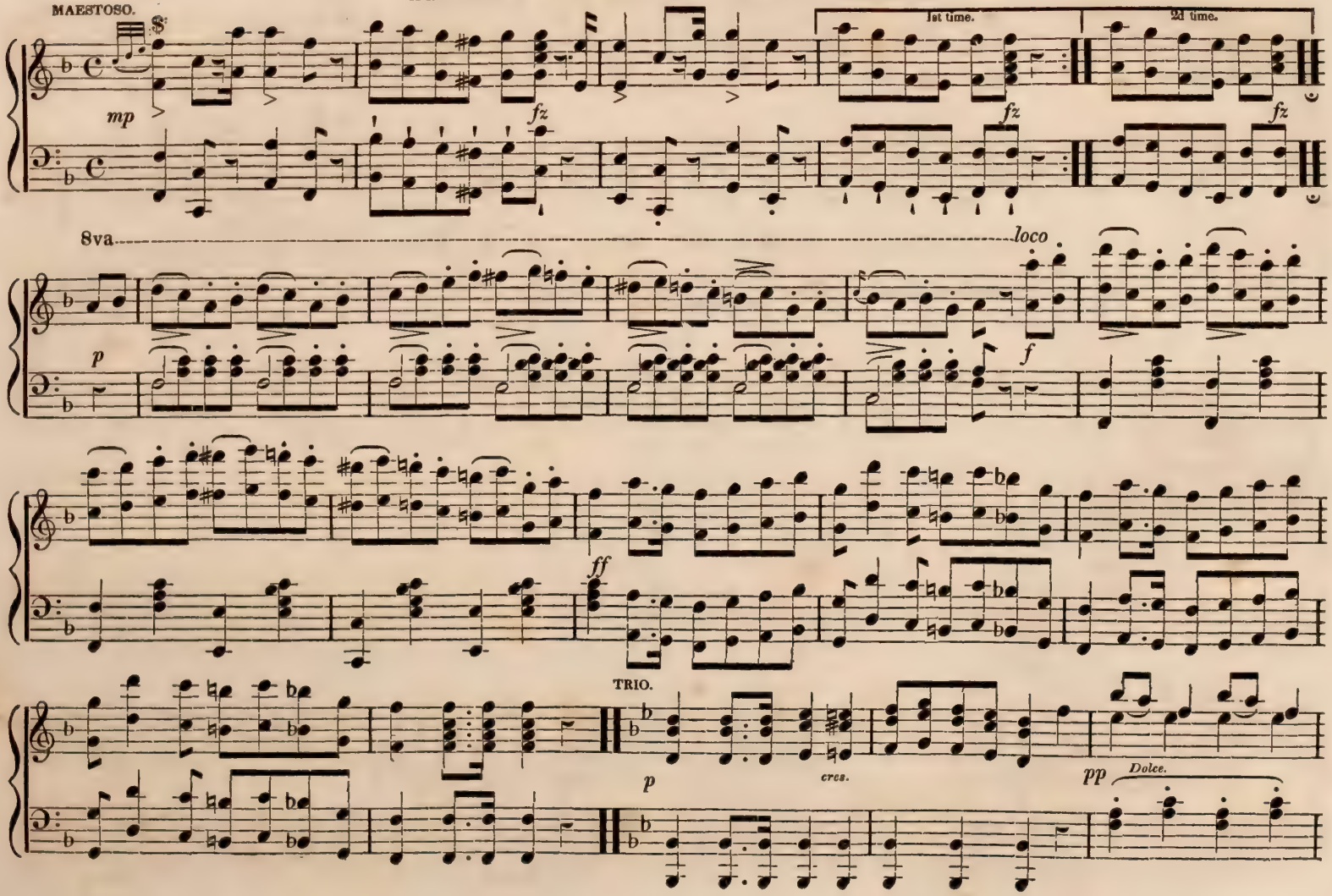

ANDANTE.
Dolce.
Corni.
Fare - well to the mountain, and sun - lighted vale; The moss - border'd streamlet and balm - breathing gale, All so
p
bright, all so fair, here a se - raph might dwell, 'T is too lovely for me, Farewell! Oh farewell! Fare-

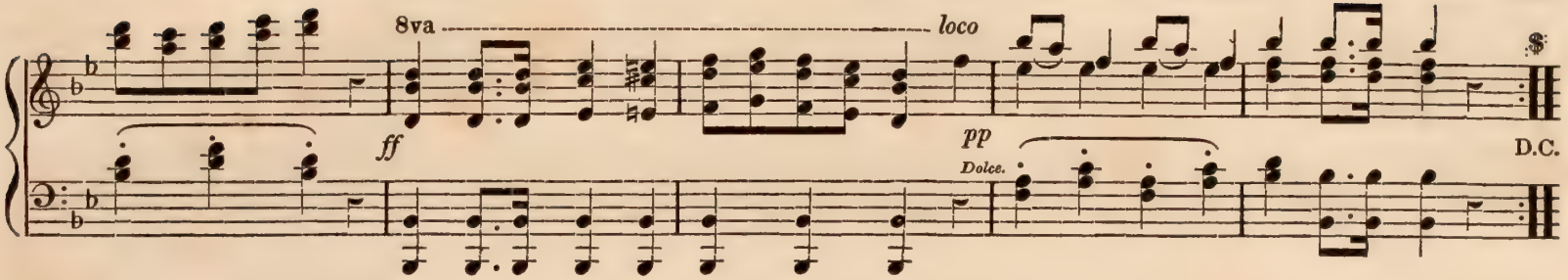

well! for more sweetly each sound meets mine ear, The wild bee and but - ter - fly they may rest here; Hark! their
hum, how it blends with the deep con - vent bell, Such strains are of heaven, Farewell! Oh! farewell! Fare-
ad lib.
tempo.
well to the mountain, and sun - lighted vale; The moss - border'd streamlet and balm - breathing gale, All so
p


bright, all so fair, here a se - raph might dwell, 'T is too love - ly for me, Fare-
well! Oh! fare - well! 'T is too love - ly, too love - ly for me, Oh! fare - well!
ad lib.
Corni.
Dolce.

WASHINGTON GREYS' GRAND MARCH AND QUICK-STEP.

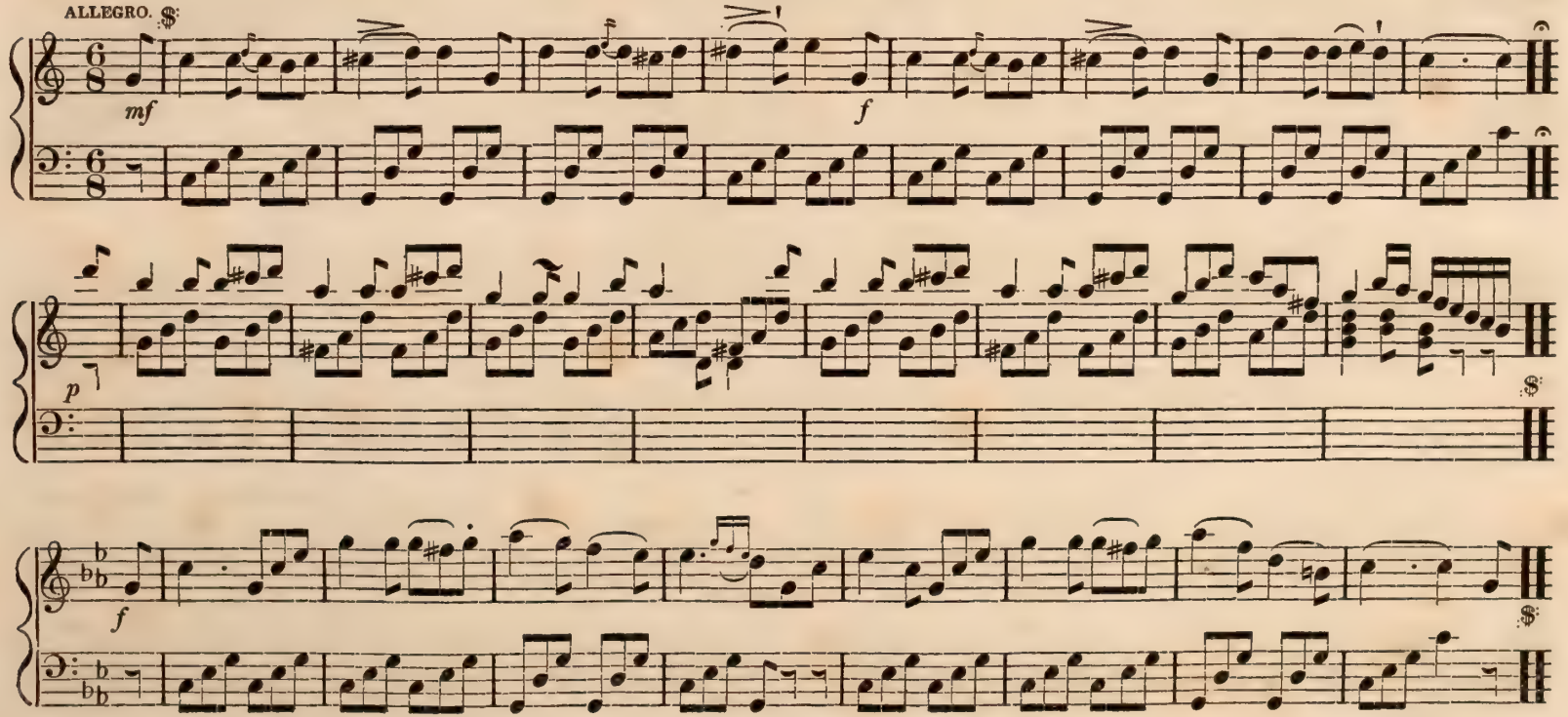
ARRANGED FROM ROSSINI'S SIEGE OF CORINTH.

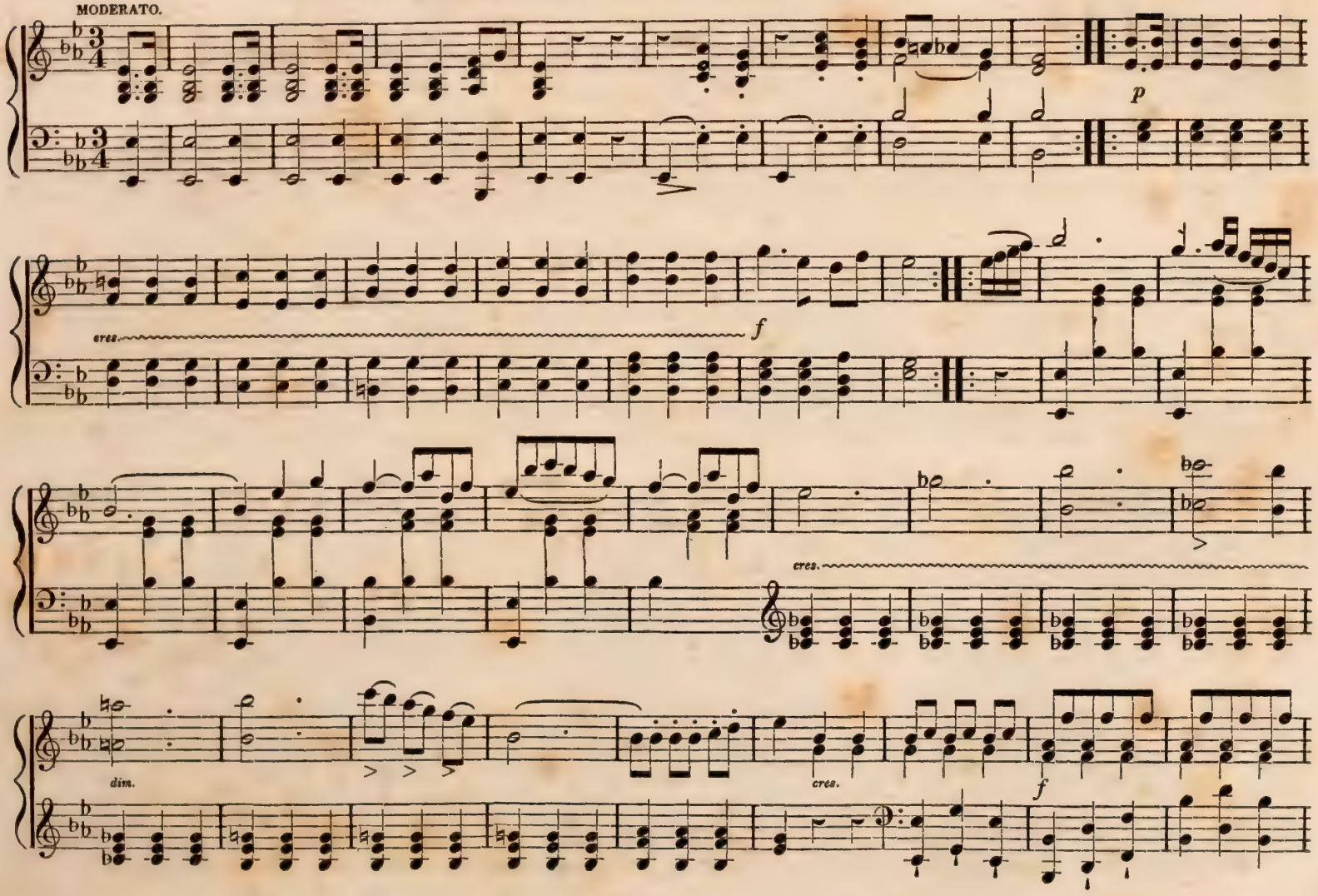


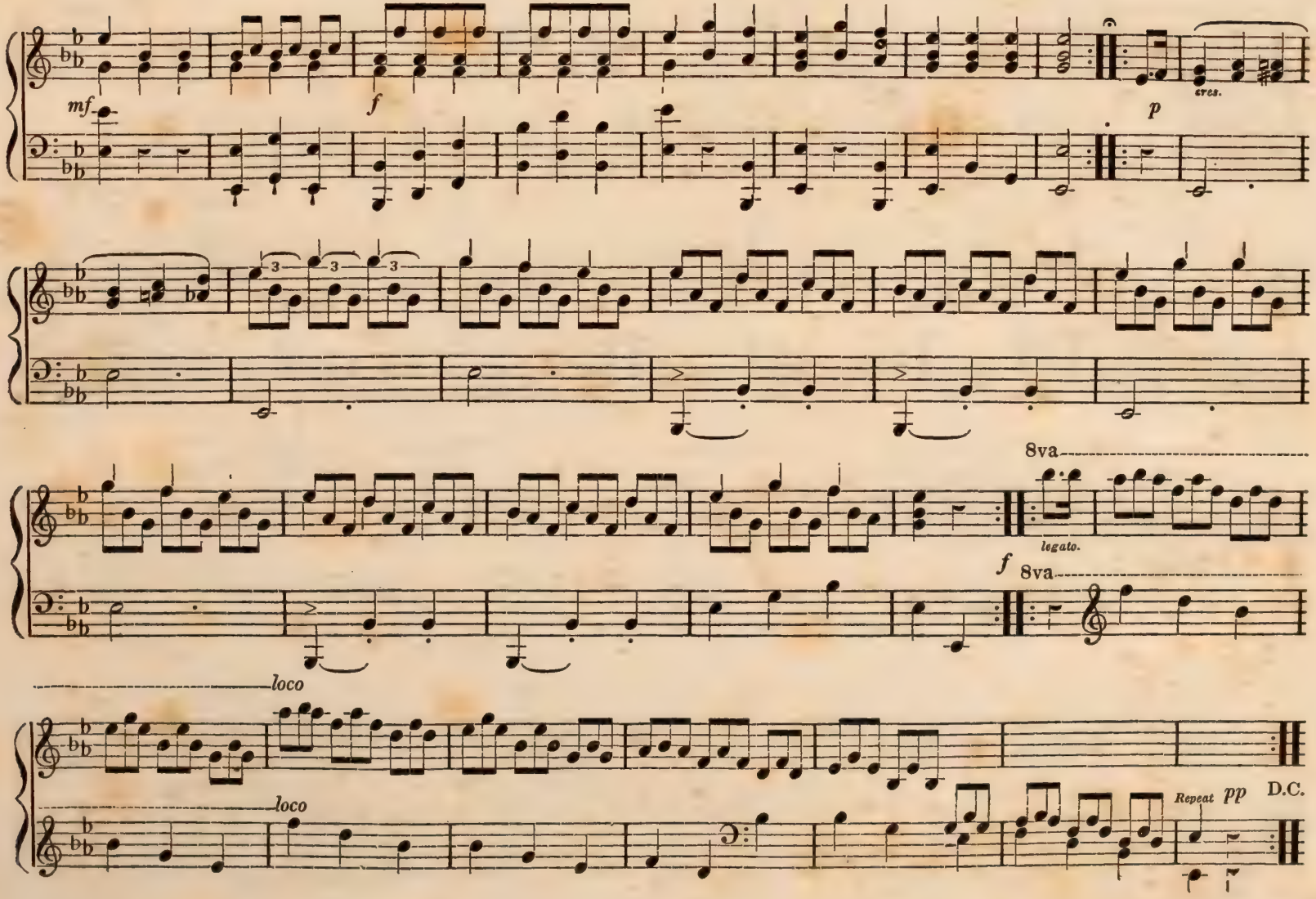


QUICK-STEP.

C. Jarvis.

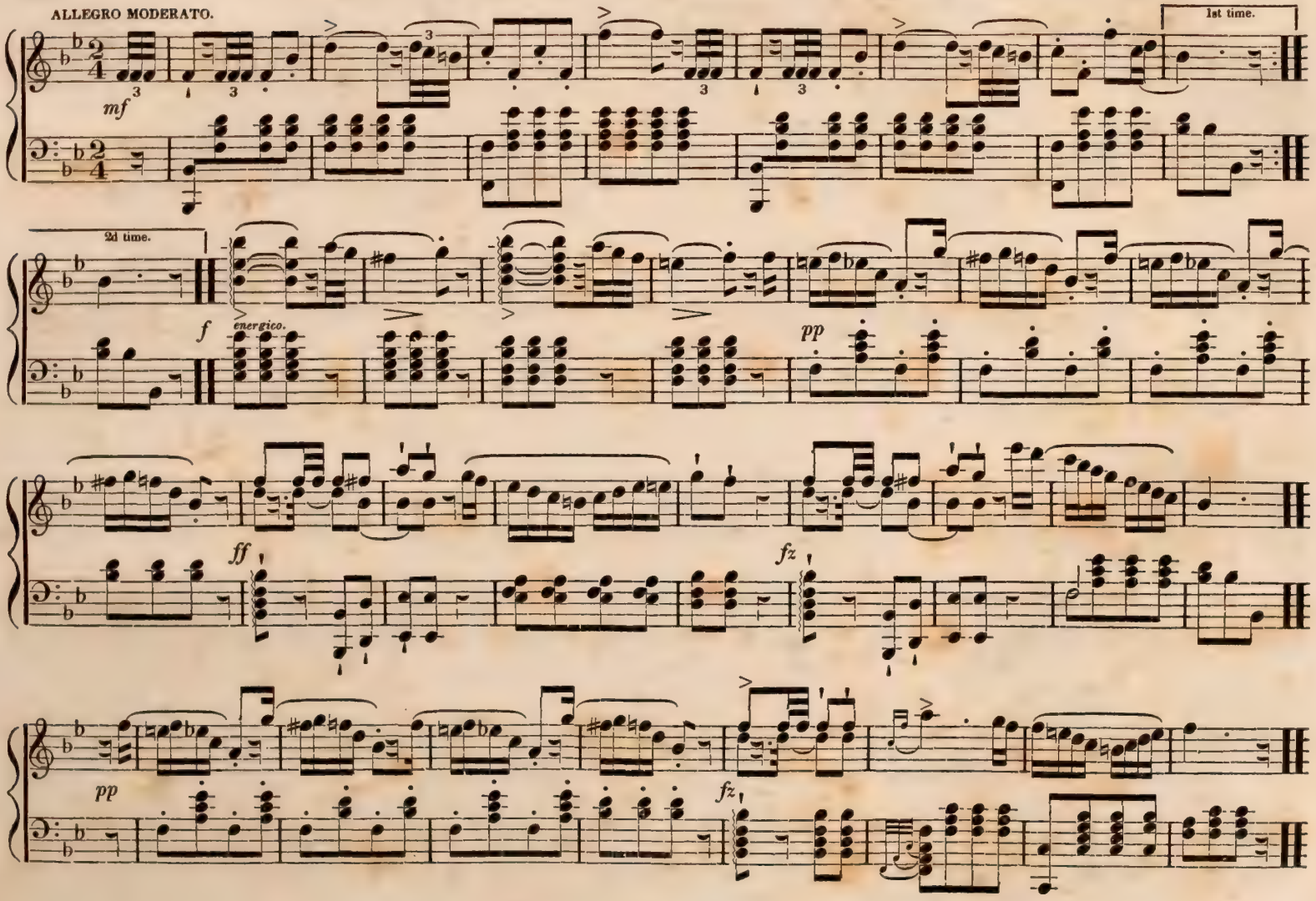


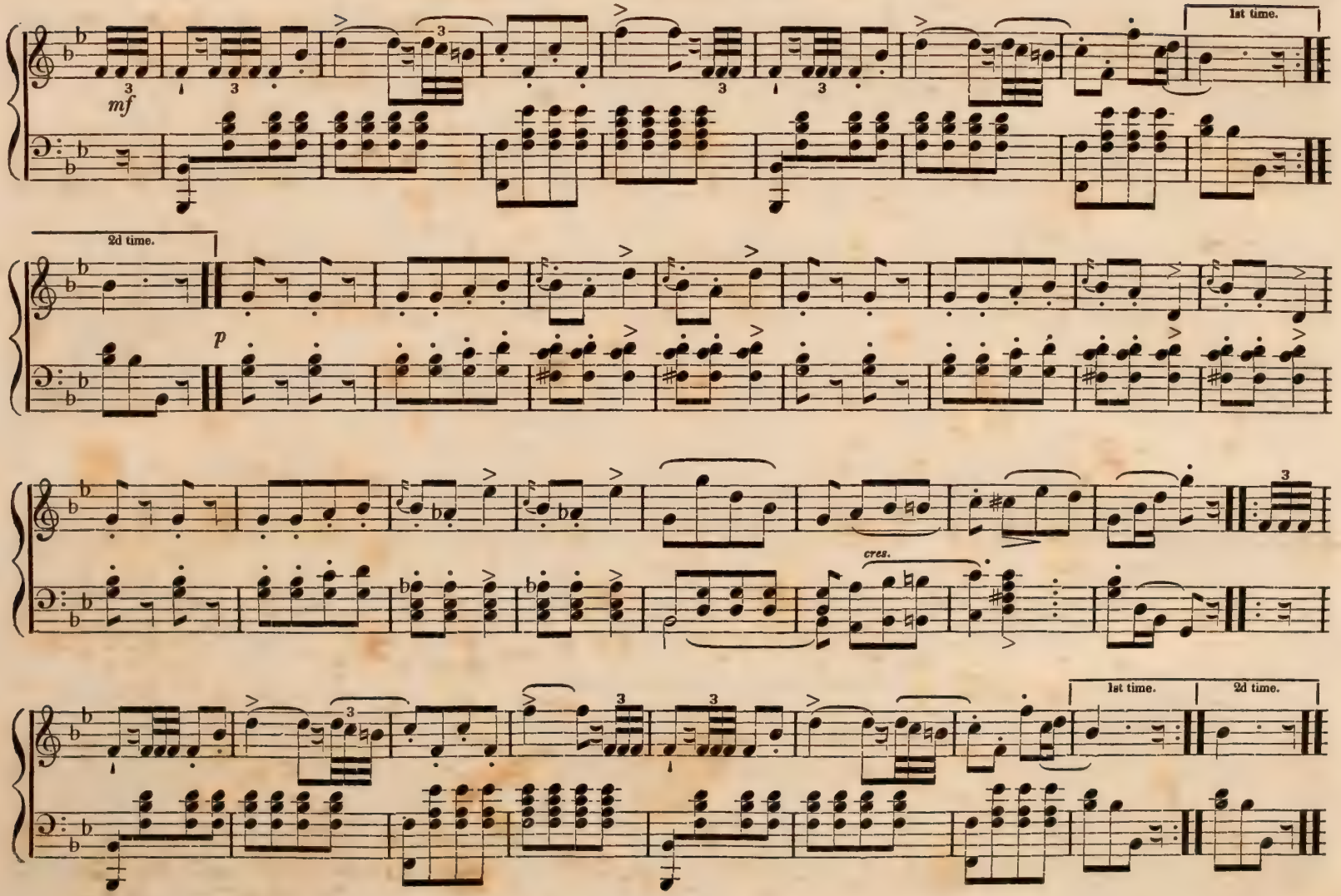

MODERATO.
p
cres.
f
cres.
dim.
cres.
f

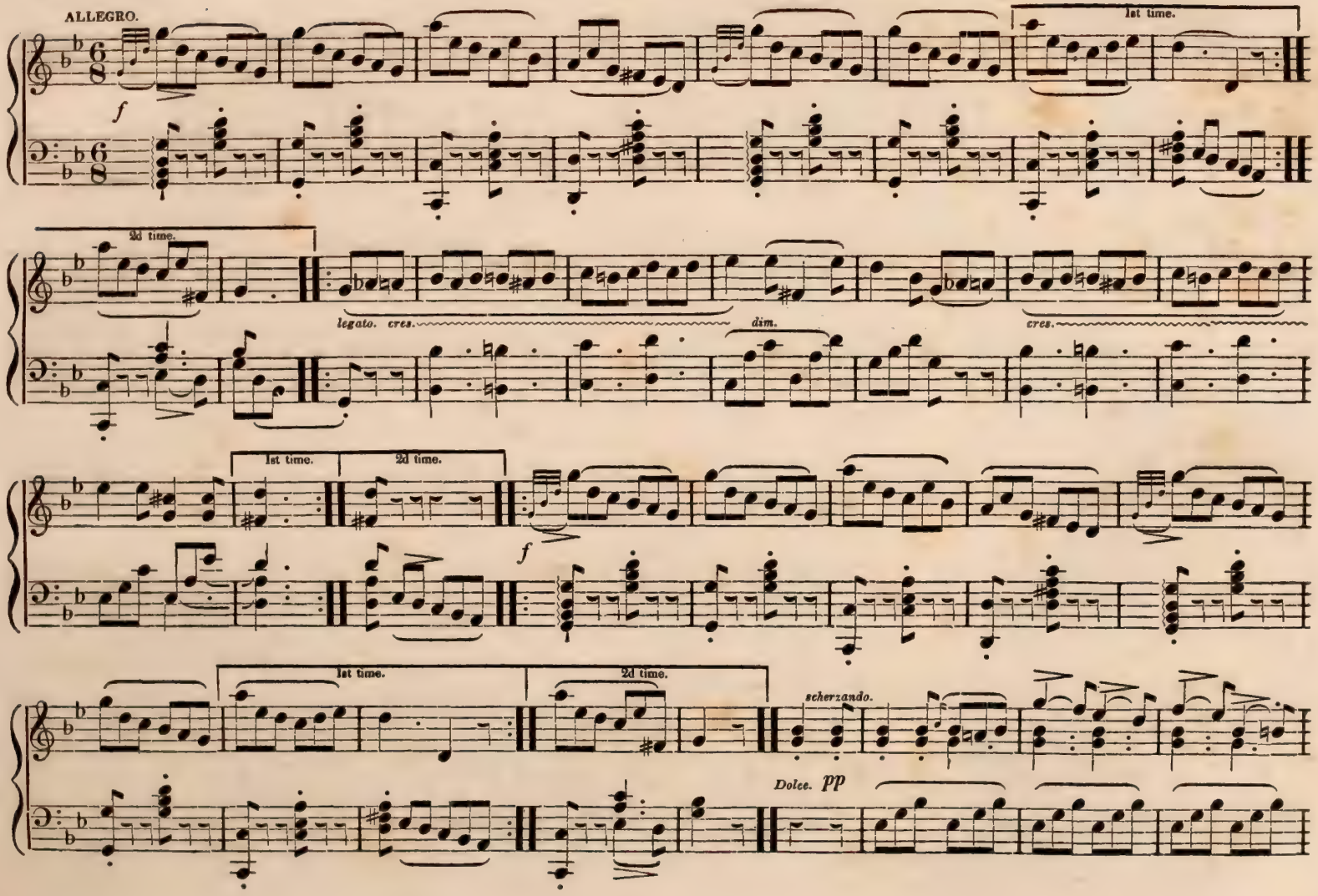

mf
f
p
cres.
8va
legato.
f
8va
loco
loco
Repeat
pp
D.C.

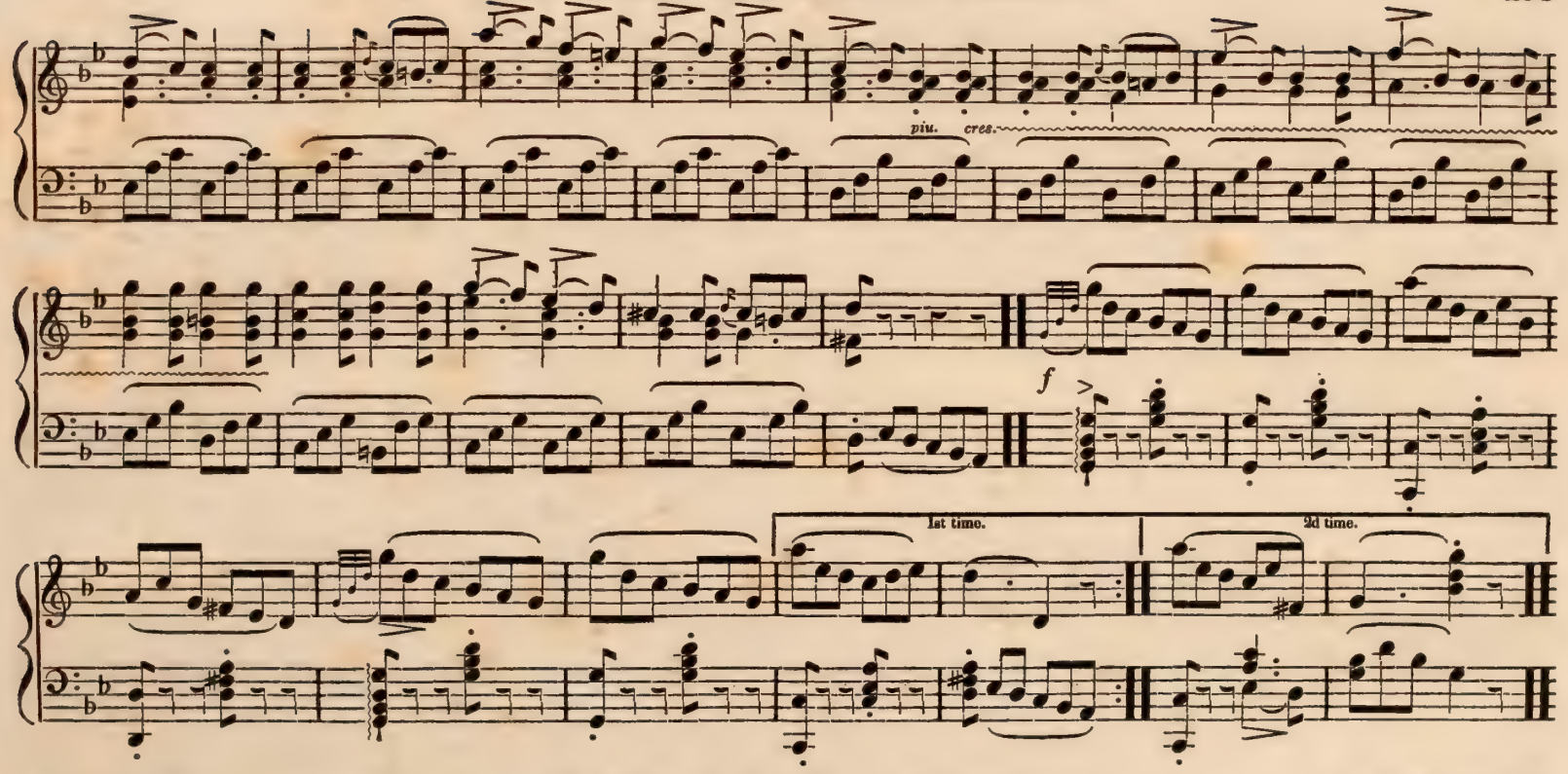
LE PETIT TROMPETTE. ..*A Galopade.*

Chas. Jarvis.



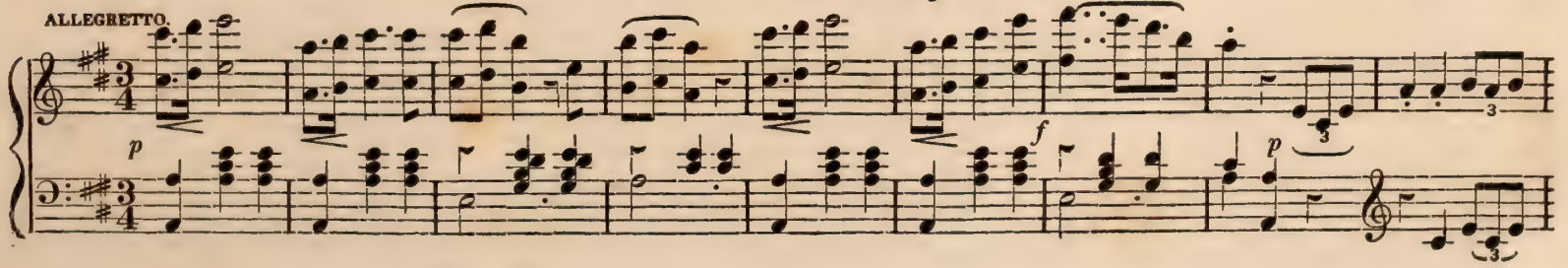

1st time.
mf
2d time.
p
cres.
1st time.
2d time.


ALLEGRO.
f
1st time.
2d time.
legato. cres.
dim.
cres.
1st time.
2d time.
f
1st time.
2d time.
scherzando.
Dolce. pp

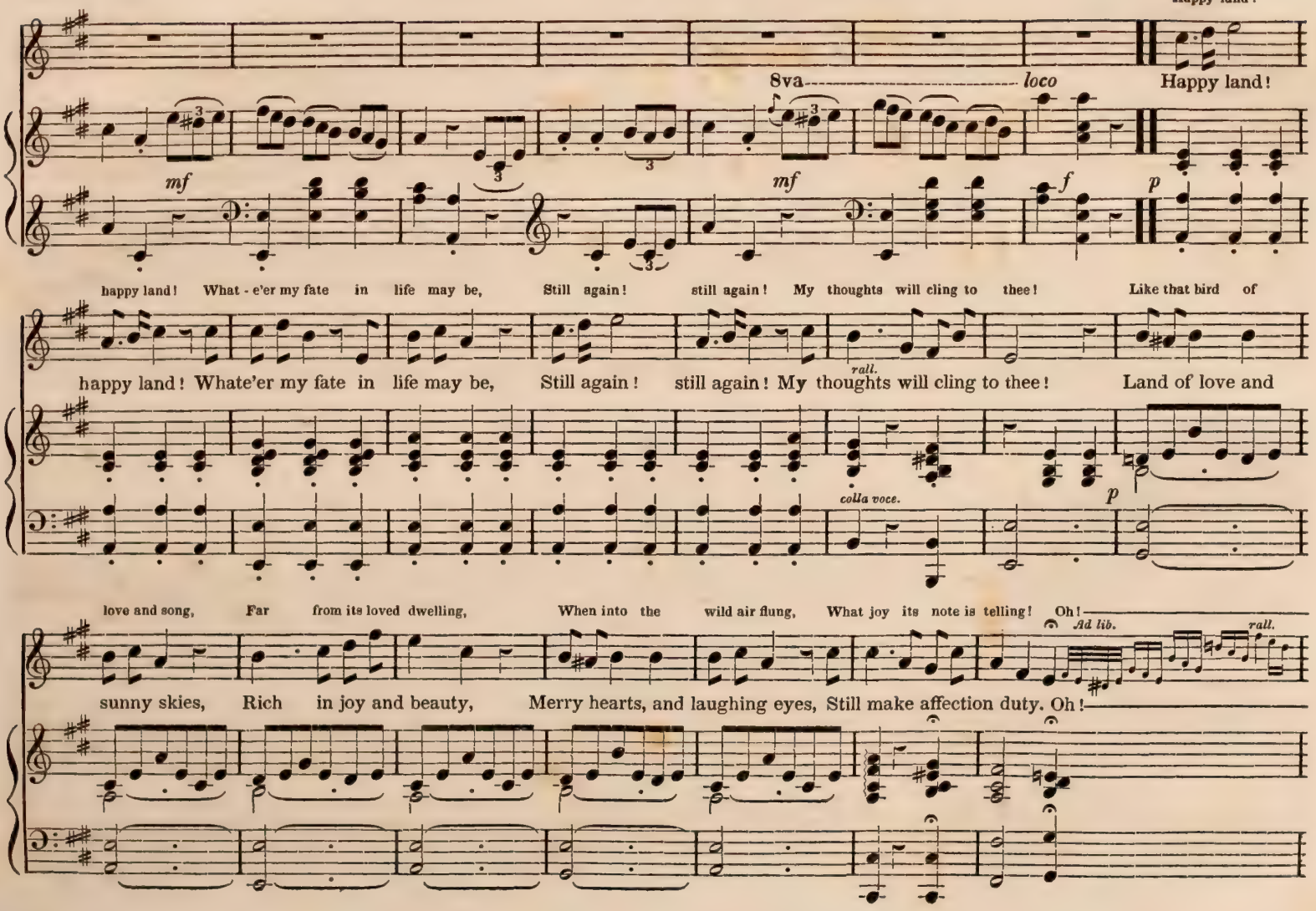


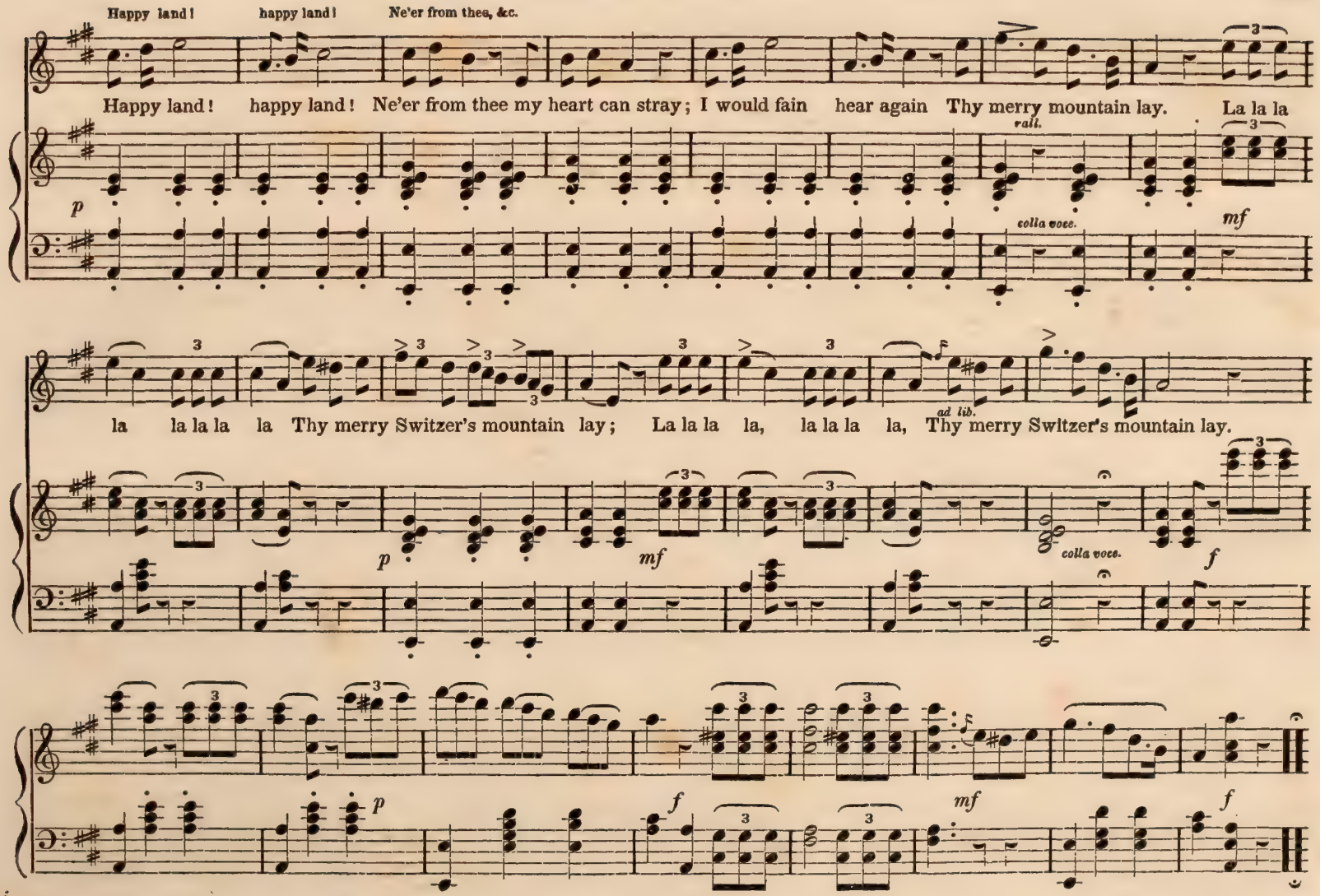
HAPPY LAND.... *Tyrolienne.*

E. F. Rimbault.

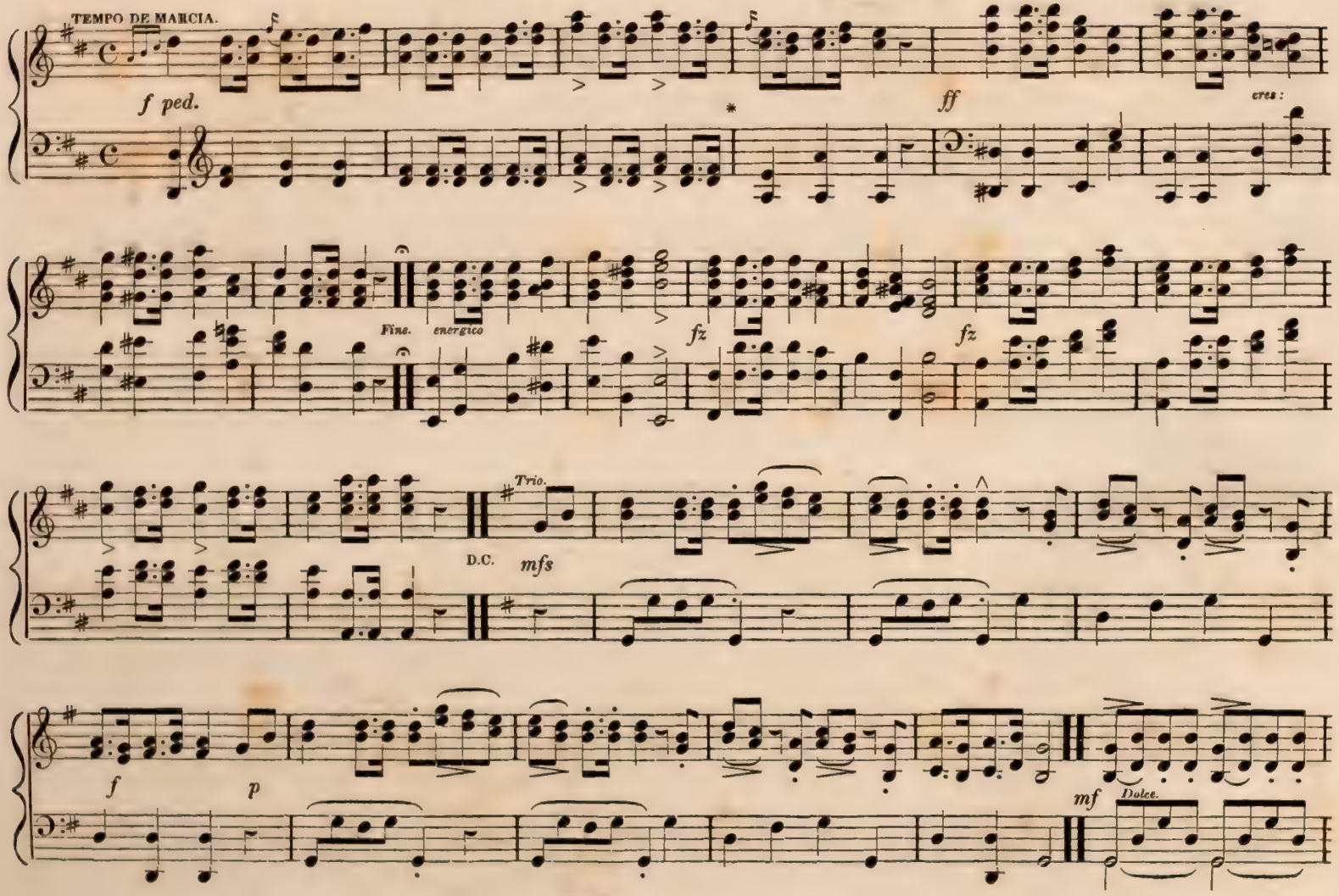


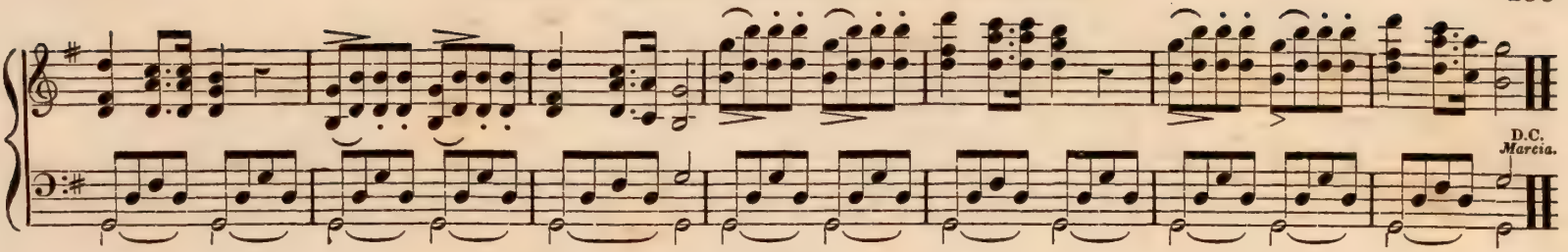
HAPPY LAND.—Continued.




Happy land! happy land! Ne'er from thee, &c.
Happy land! happy land! Ne'er from thee my heart can stray; I would fain hear again Thy merry mountain lay. La la la
rall.
colla voce.
la la la la la Thy merry Switzer's mountain lay; La la la la, la la la la, Thy merry Switzer's mountain lay.
ad lib.
colla voce.

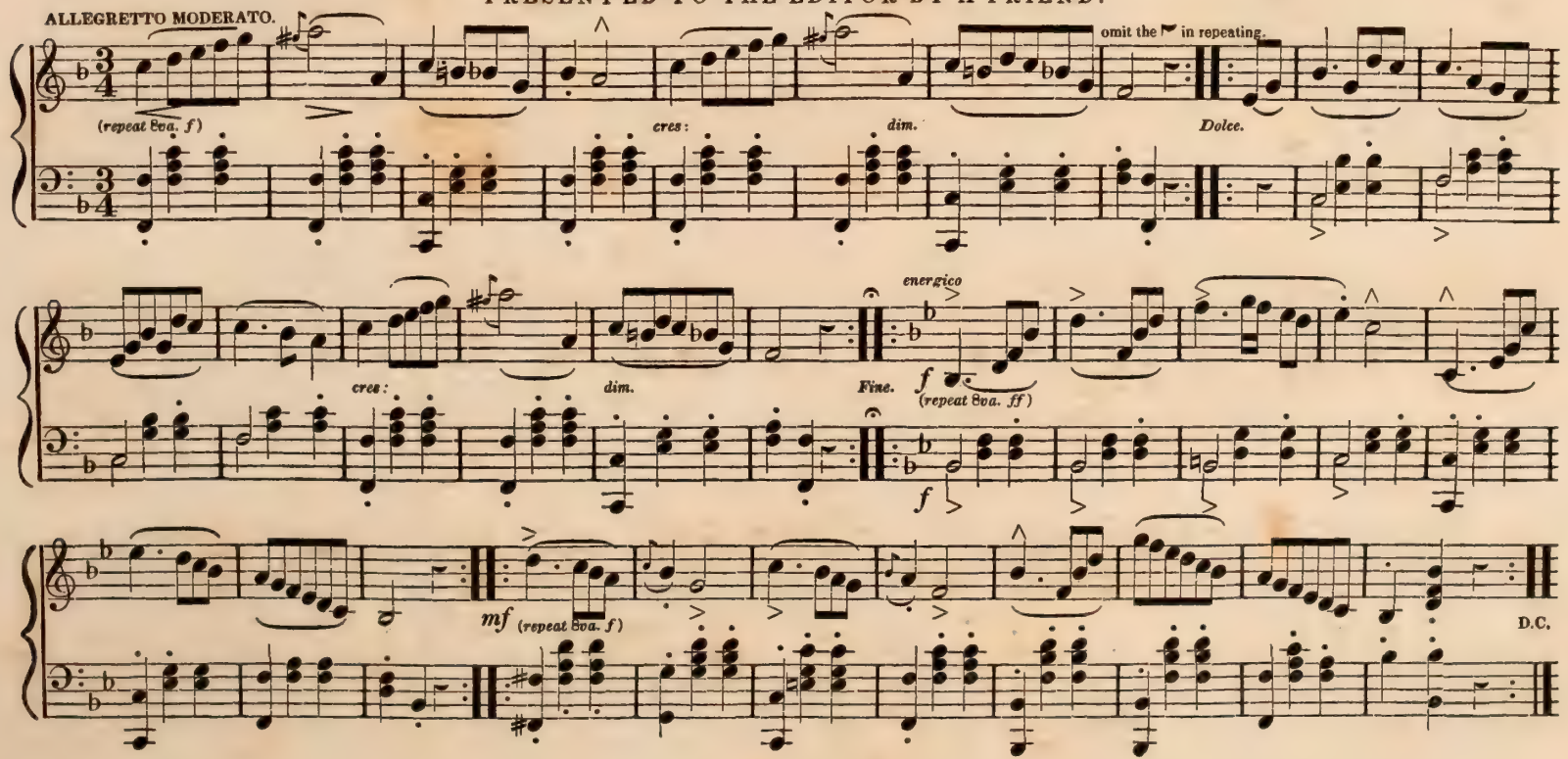
BRITISH MARCH..... Arranged by Charles Jarvis.





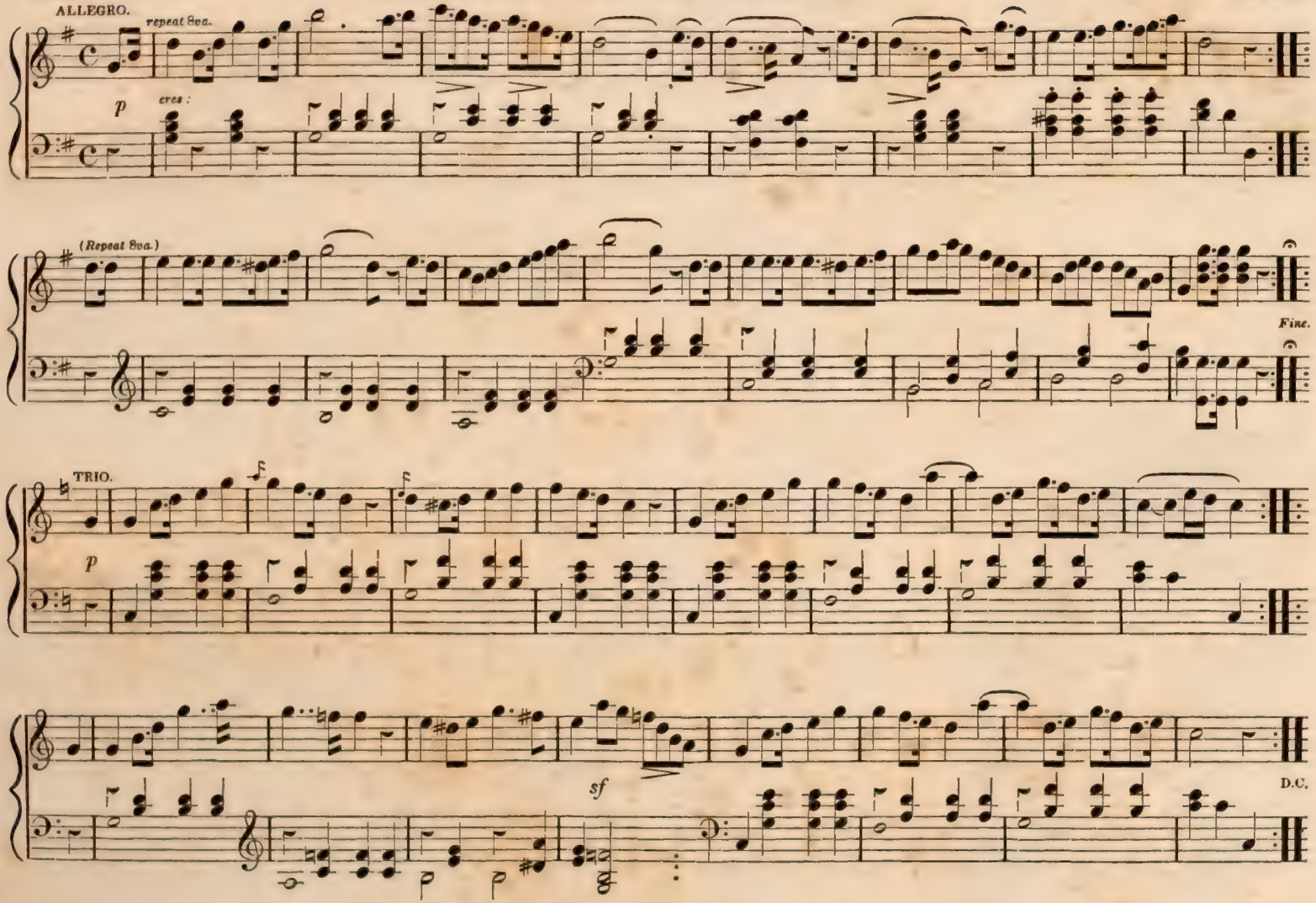
L'AIMABLE..... *A Waltz.*

PRESENTED TO THE EDITOR BY A FRIEND.



MARCHE DE LA NORMA.

Bellini.



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